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THE LAUNDROMAT

DIRECTED BY STEVEN SODERBERGH SCREENPLAY BY SCOTT Z. BURNS

NETFLIX

THE LAUNDROMAT



When her idyllic vacation takes an unthinkable turn, Ellen Martin (Academy Award® winner Meryl Streep) begins investigating a fake insurance policy, only to find herself down a rabbit hole of questionable dealings that can be linked to a Panama City law firm and its vested interest in helping the world's wealthiest citizens amass even larger fortunes. The charming—and very well-dressed—founding partners Jürgen Mossack (Academy Award® winner Gary Oldman) and Ramón Fonseca (Golden Globe nominee Antonio Banderas) are experts in the seductive ways shell companies and offshore accounts help the rich and powerful prosper. They are about to show us that Ellen's predicament only hints at the tax evasion, bribery and other illicit absurdities that the super wealthy indulge in to support the world's corrupt financial system.



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Zippering through a kaleidoscope of comic detours in China, Mexico, Africa (via Los Angeles) and the Caribbean en route to 2016's Panama Papers publication—where journalists revealed the secret, leaked documents of Mossack Fonseca's high-profile patrons—*THE LAUNDROMAT* is directed by Academy Award® winner Steven Soderbergh (*Ocean's Eleven*, *Magic Mike*, *High Flying Bird*) with a screenplay by Scott Z. Burns (*The Informant!*, *The Report*), adapted from *Secrecy World* by Pulitzer Prize-winning investigative reporter Jake Bernstein. The film is produced by Lawrence Grey, Gregory Jacobs, Michael Sugar and Burns with a cast that includes Jeffrey Wright, Melissa Rauch, Jeff Michalski, Jane Morris, Robert Patrick, David Schwimmer, Cristela Alonzo, Larry Clarke, Will Forte, Chris Parnell, Nonso Anozie, Larry Wilmore, Jessica Allain, Nikki Amuka-Bird, Matthias Schoenaerts, Rosalind Chao, Kunjue Li, Ming Lo, with James Cromwell and Sharon Stone.



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AN ORAL HISTORY

*Countless Mossack Fonseca clients woke up and found their reputations destroyed on April 3, 2016. That's when the International Consortium of Investigative Journalists [ICIJ] revealed that an anonymous whistleblower had leaked more than 11.5 million documents detailing the circuitous financial extremes that the world's richest men and women took to avoid paying taxes. Jake Bernstein, ICIJ's senior reporter on the project, wrote a book unpacking the mechanics of shell companies and offshore accounts through the lens of the Panama Papers, while longtime Hollywood collaborators zeroed in on how to bring the activities that led to Jürgen Mossack and Ramón Fonseca's fall to the screen. **THE LAUNDROMAT**—the sixth collaboration from Oscar® winning director Steven Soderbergh and screenwriter Scott Z. Burns—is a panoramic account of Mossack Fonseca's legally-slippery arrangements, all of which are inspired by true events, though some of the details and characters have been fictionalized. Below, Soderbergh, Burns and Bernstein detail how the grim disparities in our financial system yielded an absurdist look at a subject that is, at heart, no laughing matter.*

PART ONE: A NEW PROJECT FOR AN EXISTING PARTNERSHIP

STEVEN SODERBERGH (Director): Scott and I met when Section Eight [the production company founded by Soderbergh and actor George Clooney] was still a functioning entity, and he came in and pitched doing *The Informant!* as a movie. He'd heard a story about Mark Whitacre when Kurt Eichenwald's book was published.

Scott's great at finding an unexpected ending to a story that seems familiar.

SCOTT Z. BURNS (Screenwriter and Producer): With some of these stories, if you tell the serious version, it becomes a dirge and it becomes earnest in a way that makes the audience's interest switch off.

SS: With that film, I said, "Look, this can't be like a Michael Mann film. It can't be a serious drama. We have to find a different way to come at this." And Scott said, "Well, I've been thinking about voiceover designed to manipulate and confuse you." He came back with a first draft that had this crazy voiceover that was all over the place and couldn't be trusted.



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I thought that was a really fantastic way to show Mark Whitacre's state of mind.

SZB: Steven has always said to me, "Try and write the version of the movie that only you would write." Which is probably the best advice anybody's ever given me. He gives me a real seat at the table in terms of being allowed to explain what I wrote and why.

SS: While we were waiting for that movie to get made, we started working on other things, and he directed his first film for Section Eight.

SZB: *Pu-239* was my writing sample that Section Eight read prior to buying my pitch for *The Informant!*. That was the first screenplay I ever wrote—an adaptation of a short story by Ken Kalfus. Seven years later, it was made by HBO, and Steven was an executive producer.

Making movies was not something people thought about very much in Golden Valley, Minnesota, where I grew up. I dropped out of high school and went to the University of Minnesota. I studied English literature and theater, and I went to movies on the weekends with my roommate, a theater student. I was sort of a failed actor, and I tried to be a journalist, and I worked in advertising for a pretty long time. That's where I started directing TV commercials. At some point, I decided that I wanted to write about other things besides beer or cars or milk. So, I decided it was time to try and write something that was longer than a page.

When Steven and I first met, he was wearing this baseball cap that said, "GBV." Because I was a failed guitar player in a Midwestern band, I knew that that stood for "Guided by Voices," an obscure but amazing rock band. I think I won a ton of points for knowing that. For all I know, that was the deciding factor in Steven deciding to give me a chance on *The Informant!*.

SS: Then we just kept working together. We're in pretty regular contact, always forwarding news stories back and forth. To this day we're forwarding stories about viruses that are discovered and running rampant in the world, because making *Contagion* was a very memorable experience. One of those projects that never really leaves you.

It was the same with *Side Effects*. When we read any story about either a legal case with the pharmaceutical industry, or some new drug that's being developed, we're always



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passing those back and forth. That's part of the fun of making a movie or TV show, that educational aspect of it for everybody involved creatively. You never lose interest, not when you've made the movie.

SZB: Steven's the most intellectually curious person I think I've ever met. And to have somebody who is that gifted and agile also possess this vast array of skills as a filmmaker was inspiring to be around. But the most important thing I learned was that I'm not Steven. I am not a cinematographer. I am not an editor. I can't do what he does—and he would never ask me to. In fact, the opposite has always been the case. Steven has always said that he wants my opinion—even when we disagree. There is growth in the exchange of ideas, regardless of the outcome. And that has really been a lesson for me.

One of the great benefits of having worked with Steven so much over the past 17 years is that we bounce books and movies off of each other. I know if I bring Steven an idea, it has to be something he has never done before. He doesn't want to do conventional narratives. I wouldn't have brought *The Report* to Steven to direct because he had made *Erin Brockovich* [Soderbergh produced *The Report* instead]. He has done movies about people who stand up and tell the truth, so I wanted to figure out a project that would capture his fancy. I think that is the basis for continued collaboration; knowing enough about where the other person has been, so you can explore new territory together.

JAKE BERNSTEIN (Author and Executive Producer): I used to work as an investigative reporter at *ProPublica*, a nonprofit newsroom, where I won my first Pulitzer. I had left *ProPublica* to work on a book, when I got a call from a friend, a senior editor at the International Consortium of Investigative Journalists [ICIJ]. He said to me, "We're working on something that we think you would be perfect for, and I can't tell you anything about it on the phone. You have to come to Washington, DC."

I took the train from New York, and met with the head of ICIJ, Gerard Ryle, and his deputy, Marina Walker. They told me that they had just begun to receive the material from this leak. At that point, it was only maybe a couple hundred thousand documents; it ended up being more than 11.5 million. They had no idea it was going to be that big, but they already knew that there were some big names in there.

I had known about the offshore system and anonymous shell companies, of course. But I really didn't know how that world functioned. We had never really gotten a macro look at



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it, where you could see—in its full scope—how it worked. What they were telling me was very exciting, and I signed on within 30 seconds.

So I began this extraordinary journalistic odyssey, which went on for about a year, and involved at least 100 investigative reporters from all over the world. Together, we went through the documents, put them into different categories, and dove into specific stories. I worked on the overview story, but also the story about Russia and how there were links to Vladimir Putin in the papers. And I reported on how the offshore system was integral to the high-dollar art business.

The ICIJ had created a secret website—kind of like a Facebook for us—with multiple layers of protection, where we could share our findings. I found the King of Saudi Arabia, and threw him up into the Middle East section. Then there'd be Middle Eastern journalists who would add stuff, and slowly, we built our understanding of what we were seeing. By the time the story broke, in April 2016, I knew that what we had was earth-shattering. It was going to have real impact in many countries. But I also knew that I wasn't satisfied. There was more I still wanted to know.

SS: Like most people, I was first made aware of the Panama Papers through the stories in the newspaper and online and on television. None of this was very shocking to me, but the scale of it was surprising.

SZB: I had just finished reading a book that Steven had recommended called *Thieves of State: Why Corruption Threatens Global Security* by Sarah Chayes. We live in a world where things are incredibly wrong and unfair, yet we just stare at each other and pretend that's not the case. Our country is massively in debt, and we can't understand why there isn't enough money for there to be good schools, or roads, or care for the people who fight our wars. There seems to be so much money in the world, and yet these very fundamental services are unavailable to so many people.

SS: When Scott called me and said, "This is interesting and potentially movie-worthy," I said, "There are two issues for me in trying to turn this into a film."

I didn't want to see any journalists on screen. How the story broke is fascinating, but that's a movie that's been done before and done very well. I didn't know how to make that movie seem like anything other than taking vitamins.



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SZB: Much of the story when it first appeared seemed to be focused on the work of the journalists, but I was fascinated by the stories themselves: the tales of elected officials squirreling money away in hidden offshore accounts, of famous soccer stars being implicated, of people in our industry, of oligarchs and drug dealers and sex traffickers and this whole sordid world that was able to hide their ill-gotten gains in shell companies.

SS: The other issue was: how do we explain to people in a very clear way that even if they aren't wealthy and don't take advantage of the various tools available to avoid taxes or hide wealth, everybody is touched by this? I think a lot of people who read about the story had the reaction of, "That's what the one-percent does, but that doesn't affect me on a day-to-day basis." My challenge to Scott was: show that no matter where we go and what we do, any economic activity can ultimately be traced to one of these shell companies somewhere.

JB: I wanted the perspective of Ramón Fonseca and Jürgen Mossack themselves. We had approached Mossack Fonseca at least six weeks before the story broke. We sent them detailed questions. If you are Mossack and Fonseca, and you get 30 pages of questions like, "Did you know that you were setting up companies for drug dealers?"— they're not going to offer a detailed response. Sitting down and talking to them was a missing piece. The wonderful thing about these documents is that they tell the story of the offshore system over decades, because Mossack Fonseca had begun in the 80s. Through the Panama Papers, you could tell how the system evolved over time. I was really excited to tell that story by putting the different companies and documents into context. I decided to do the book.

SZB: It was around this time that Steven and I saw a movie called *Wild Tales* (2014) by Damián Szifron. We both really loved that film. I brought him the idea of doing this movie in concert with what he and I had just encountered in *Thieves of State* and *Wild Tales*. If *Wild Tales* was a meditation on human revenge and other aspects of human animal behavior, I felt that this film could be a meditation on this very basic issue of human greed. It just doesn't seem to me like the meek are ever going to get to inherit the Earth—but the belief that they might certainly get in the way of doing something about the disparity in wealth in our world.

SS: Scott mentioned the Argentine-Spanish film *Wild Tales* (2014), which we both liked a lot, and suggested we take a kaleidoscopic approach, showing stories from all around the globe to indicate how connected all this behavior is. He said, "We have the two characters of Mossack and Fonseca as hosts who talk to the camera and walk us through these



stories. They're the connective tissue that binds it all together." That was a great idea and I wouldn't have thought of it.

JB: When we proposed the book, there was a huge amount of interest in the topic, but also interest from Hollywood. Then came a process of: *Who are the best filmmakers to tell this story? And who would I be really excited to work with?*

SZB: Jake Bernstein's book, *Secrecy World*, was being touted by my agency, and they sent me the proposal. Jake and I started having meetings, and he really understood what Steven and I wanted to do: an anthology that would be woven together by Mossack and Fonseca.

JB: We had several phone calls with different creative sources. A meeting was arranged with Steven and Scott in New York. Scott and Steven are so talented, they're so good at what they do, and they had a real vision for what they wanted to accomplish. I agreed to let them option the work.

SS: We purchased the rights to Jake Bernstein's book because Jake was at the center of this Panama Papers leak, a great resource to help us understand the depth and the breadth of this kind of activity.

PART TWO: WRITING A BOOK AND A MOVIE AT THE SAME TIME

SZB: As opposed to adapting a book like *The Informant!*—which had been published before I started on the screenplay—Jake was still working on *Secrecy World* while I was writing *The Laundromat*. He was in the midst of his research as I was in the midst of writing scenes, so I could call him and he could relay the latest discoveries.

JB: Scott had lots of different questions about the mechanics and how this world works: questions about cases, but also language questions, name questions, "Is this plausible? Can we do this?" We were in communication quite a bit throughout the whole process.

SZB: I love learning about worlds and topics unfamiliar to me, but this screenplay was more frightening than any of the other ones, because I am so financially illiterate. To achieve an understanding that was coherent and hopefully amusing for the audience, I had to push past my threshold of where I would just glaze over. I felt like I needed to get it if I was ever



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going to convey it to the actors and the audience. And then I finally realized: this shit is meant to be impenetrable. That's how they get away with it!

SS: Jake broke out country-by-country examples of how money was being hidden.

SZB: Imagine a menu at a restaurant. On the left are these stories like Bo Xilai and Ethan Allen, and on the right are these financial instruments that allow those stories to take place. When I learned from Jake that Mossack Fonseca had stacks of paper with just signatures, so any note could be pre-signed, to effortlessly move billions of dollars and conceal it from taxes, I thought: *How could you have that idea in a movie that's not a comedy?* It's so Kafkaesque.

JB: They definitely wanted the movie to be off-kilter. I mean, it is sort of crazy, right? You have all these extraordinary activities happening, and a shroud of secrecy is put over this world through all the anonymity of these companies and trusts and foundations. Then you've got these fantastic characters, Jürgen and Ramón, who are strivers and intelligent but sort of immoral in some respects. It was clear what the tone was going to be from the get-go, and I was happy.

SS: Scott and I looked at this menu and decided which stories we found interesting and thought would work in a movie context. Scott went away and started writing.

SZB: [Producer] Lawrence Grey wins the prize for looking at this project and deciding that he would pay me to write the script. He saw a movie in here—in the same way that Steven and I did—and was willing to put a quarter in the machine and see what record it would play.

I think the first time I sent Steven a draft, the title was “The Washing Machine,” and he asked, “How do you feel about ‘The Laundromat?’”

JB: I laid siege to Jürgen and Ramón, and eventually they agreed to talk to me at length. I met Ramón several times; Jürgen and I spoke on video phone several times, and met once. Those conversations were fascinating, and they obviously enriched the book.

SZB: While I worked on that draft, Jake and I had a couple Skype conversations with Mossack and Fonseca—Jake was in contact with them for the book. I really wanted to hear them explain what they did, and I'm grateful that I had the chance. What they generally say



is: the world handed us a monster and a comb. They say they didn't invent these policies, just built a business that allows people to take advantage of them. I really appreciated how candid they were with me on the phone, Ramón Fonseca in particular.

JB: Ramón [who is portrayed by Antonio Banderas in the film] is charming, a pleasure to talk with. He's had this extraordinary life, and been involved in all kinds of interesting activities. He's a writer himself, a novelist. He's written a number of books.

And Jürgen [portrayed onscreen by Gary Oldman] is German, so he's a bit more wary than Ramón, not as voluble. But Jürgen sort of warmed up, and there's something very sympathetic about him.

I spoke to a number of people who worked for Mossack Fonseca. They said Jürgen is very scary on the outside; he seems very gruff and tough and imposing. But once you get to know him, he's a bit of a pussycat. I found that to be somewhat true.

SZB: The Ethan Allen tour boat tragedy struck me pretty early on as an example of how you could conduct insurance fraud by hiding companies inside of companies inside of companies. But, in this case, there was a profound human cost beyond the financial crimes at play.

SS: Ellen Martin [played by Meryl Streep] is a composite character made up of many people who lost their lives, or spouses or loved ones in that Lake George tragedy. As soon as we saw that story, Scott and I said, "This is about as close as you can get in drawing a line between how rich people hide their money and how people who are not rich get screwed."

JB: In this case insurance is sort of a similar function to the offshore companies; think of them as Russian nesting dolls. An insurance deal happens with one company, who then passes it off to another company—who ostensibly is reinsuring it, but not really. That other company might be controlled by a third company.

What brought this into our orbit, as far as Mossack Fonseca were concerned, is that one of the principal characters involved in this terrible scheme was a guy named Boncamper [portrayed by Jeffrey Wright]. And Boncamper was used by Mossack Fonseca as a nominee director—a figurehead—for quite a number of their companies. He was paid a small sum for each signature. If you have a company, the nominee directors might be the ones who sign documents to create the fake bank accounts, for example.



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When the Ethan Allen's insurance fraud was exposed, and Boncamper was arrested, it was brought to the attention of Mossack Fonseca. Their response was to remove Boncamper and backdate these documents, to try to erase the fact that he was a director they used.

SS: Because it was so dramatic, we actually invented almost nothing with the China story. These real characters, who were very high up in the Chinese government, had this relationship with a British businessman, poisoned him in his hotel room, and got caught. There was a lot of material from that story that we shot and ended up editing out that was even crazier. When the Chief of Police was told by Madame Gu that this guy was dead in a hotel room, he then tried to blackmail her and her husband. He dressed himself up as a woman and went to the American embassy and tried to claim asylum after his blackmail scheme backfired. He ended up being arrested first, then they were arrested.

SZB: In the data published in the Panama Papers, you find a lot of examples of corruption in Africa. There are all sorts of stories where people start these corporations, accept bribes of millions of dollars for the country's airport or mineral rights, and then they launder the money through a series of offshore corporations until you can't tell what happened. Meanwhile, there are countries in Africa that have problems building a hospital or a school.

There wasn't any story in particular that illustrated what bearer shares allow people to do, so we made one up. We took a lot of license.

SS: We invented an African family, placed them in Los Angeles, and used them as a Trojan horse to explain how two true stories happened. Almost 30 years ago, I read about a billionaire who got involved with his daughter's roommate from college and blew up his marriage. The other story happens constantly: people who have companies controlled by bearer shares—which are in turn controlled by trusts—will move the money around so that the bearer shares change in value according to their whim. That was from an anecdotal story we'd heard of somebody being given bearer shares that they thought were valuable until they tried to redeem them, discovering that a trust had emptied out the assets.

JB: The movie is both different and very similar to my book. My vision for the book was using the Panama Papers as an instrument to tell the story of this offshore system, and how it works, how it's evolved. Essentially, Scott and Steven picked that up. They didn't use the Panama Papers specifically, but they used the characters of Jürgen and Ramón as guides through this system. They personify the Panama Papers through the characters played by



Gary Oldman and Antonio Banderas. Scott and Steven had dramatic imperatives that I didn't necessarily have. I was writing a nonfiction book; it was a different kettle of fish.

SS: When Scott and I started talking about the idea of Mossack and Fonseca hosting, I said, "We need to like them. They need to be incredibly charming. They can't be stock villains because in actuality this is a complex issue."

SZB: Steven and I wanted to make the movie be in the shape of an attempted justification from Mossack and Fonseca. I thought about them like a comic version of Salieri to Mozart—part narrator, part character, there to weave together incidents as either examples of how this world works, or as an attempt to exonerate themselves and say, "Was it our job to know everything that our clients were doing?"

SS: What Mossack and Fonseca ended up being attacked for was not exercising due diligence on the companies that were being created, and the people who wanted them to exist. They were certainly not alone in their laxity. Banks create companies for people whose wealth is unexplained, all the time. The issue of how strictly finance laws are enforced is an open question.

JB: Their perspective is: we were a cog in a much larger system, working primarily on behalf of bankers and lawyers and accountants; to blame us, solely, for the terrible things that happened with a certain percentage of the almost 300,000 entities released into the world is not fair.

SZB: They were not sorry at all for what happened. I think they have a philosophical view that people are good and evil, greedy and generous, and since they didn't make human beings, they're not responsible for the greedy actions of some. They were businessmen, and this was a business that existed within the parameters of an incredibly convoluted financial system.

JB: Now, you can take issue with that, but it's understandable for where they're coming from. They created this business, and at a certain point, this business seemed like it had no end. Jürgen was talking optimistically about how they were going to be the Microsoft of the offshore world, and just take over everything. They were opening offices. They were intelligent men who were pouring their hearts and souls into a business, without really thinking too hard about the consequences. As an investigative reporter and as a financial reporter for many years, I've seen this again and again. The way it's described often is it's like picking



up nickels in front of a steamroller. When there's a ton of nickels on the ground, it seems like a great idea. It's only later when you get run down that you understand that it's not such a great idea.

SS: Scott and I decided it was too easy to just portray Mossack and Fonseca as the devil. We need to be more nuanced. People will be more open to receiving this information if they're amused and entertained. Some of our research on a project that hasn't been made involved cognition and the neurological structure of the brain.

SZB: There is neuroscience that says when people are laughing, amused or singing, they are more responsive. Steven and I have always tried to create the most entertaining Trojan Horse we can, whether it was talking about pandemic disease and trying to do a disaster movie with *Contagion* or, with this, trying to make a very unusual romp through this financial world. These laws and instruments are written to be inscrutable, so those benefiting can get away with it. If people were able to figure them out, they would be as enraged as I hope people are when they're done watching the movie.

SS: When you make somebody laugh, you've surprised them; and when somebody is surprised, they think, *that person must be smart*. An opening takes place that is totally unique. They can also be shocked and outraged, but if they're laughing, the message has a better chance of sticking.

JB: My book was not very funny. But these guys are brilliant, and I think they realized in their earlier films—*The Informant!* comes to mind immediately—that you can use humor in a serious subject to really drive home points and engage an audience.

PART THREE: CASTING AND PRODUCTION

SS: When Antonio Banderas and I had dinner, he said, "Why did you think of me?" I said, "You're really one of the most charming people I've ever met. I just need that." He's an incredibly buoyant, positive person to be around. He's always looking for the funny in a situation. Just an absolute pleasure.

I knew Gary socially enough to know that Gary is also that way. He has a great sense of humor and—despite some of the roles he's played—he's not a dark personality at all. He's really fun, and I just love the contrast between the two of them, visually, knowing that they



share the charm necessary for us to really listen to them. They hit it off immediately and became a pair.

I imagine them being on one of these primetime TV game shows from when I was a kid. I told costume designer Ellen Mirojnick, “I want a lot of bling. I want them to look really, really snazzy, because we’re going to place them into these unusual environments.” For the opening scene, Scott and I loved the juxtaposition of these two guys in rhinestone-studded tuxedos, with martinis, walking along this landscape with cave people.

In the script stage it was clear to us that Ellen Martin is the emotional heart of the movie, at least as portrayed by Meryl Streep. She was the first person we approached. Not with that first draft, but very, very, very early we went to her, and she said yes. Then that’s when we went to Netflix. Once you got her it’s really easy to get other people to sign on.

JB: I learned that it was Meryl and Gary and Antonio all around the same time. It was mind-boggling.

SS: She felt—as Scott and I do—that income inequality and corruption are one of the central issues of our time. There are really two dire issues, I think, that we have to control. The first is climate change, and the other is rampant corruption in the financial world.

SZB: One of the most gratifying things was when we finished the movie, Steven wrote me a note and said, “These are really terrible stories.” They are, and that’s what I loved about Meryl’s sense of commitment to the role. She really shares our outrage that we live in a system that is corrupt and unfair. There is money to solve the world’s problems, but instead it is being spent getting someone who owns a really big boat an even bigger one.

SS: Everybody in the cast just felt like this was a really fascinating story, and the script’s really smart, why not come play? We went to people specifically—“Would you play this part?” The good thing about an ensemble piece is when you’re approaching people, you usually need them for just a day or two. They’re not having to commit a lot of time; that makes it easier to get great people.

JB: Then you have Sharon Stone—I didn’t even realize that she was in it. Jeffrey Wright is also amazing. Even the cameos are great. Larry Wilmore was fantastic. I think people like working with Steven, and I completely get why. He runs a tight set, he’s fast,



and very professional.

SS: The actors who worked on this movie share the enthusiasm of the amateur. They all still love doing their job. They like playing dress up. They like coming to work and being a character, and that's really infectious. Meryl is a truly shining example of that. Her asset is of someone who's being paid to do this for the first time. That's inspiring to witness.

SZB: Meryl has done so many things amazingly well, probably better than anybody, ever. Like Steven, the bar for her has got to be an opportunity to do something new that lets her stretch. When you watch her work, you understand very quickly why she is in a class by herself. It was really the thrill of a lifetime to sit there, as a fan of hers, seeing things you wrote come out of her mouth, and hearing them sound better than you could have hoped.

SS: If anybody has earned the right to weigh in with, "I've been there, done that," it would be her, and it's the polar opposite. She is looking to discover as you're filming. She wants it to be fresh. She can give you variations all day, and I had to resist the impulse to do take after take, because I just like watching what she would do. They were never identical. I'm the last person to discover that her abilities are otherworldly. Her understanding of everything about the process, everybody's job in addition to her job, is epic.

SZB: At that time, Michael Sugar was my manager and Steven's manager, and he was instrumental in getting Meryl and Gary and Antonio together, because he's Michael Sugar and there is no onelike him. Michael can take a story and a script that to other people may seem far-fetched and unconventional and make it seem like something everyone needs to do.

Our fellow producer, Greg Jacobs, has worked on every movie I've done with Steven; of course, they go back further—Greg used to be the AD on Steven's movies. He's incredibly integral to our process. When I feel that something is missing, and we're in the heat of the day, trying to make it through, and Steven is dealing with frustrations about working out a shot, Greg is a great resource. He knows Steven so well and has such a great bedside manner. The three of us have been doing this together for so long that if something changes—an actor, a schedule, a location—we have interchangeable skillsets where Greg can say, "Here's the problem we have. Do you think you can rewrite the scene for this location?"

There are some filmmakers who really impose their will on the world, and then there are others who realize that the world is shaping their movie as they make it. Steven is really



open to—as he would say—throwing the pizza dough up in the air. I guess I believe that our capacity to solve a problem is greater than the world's capacity to continue to throw problems at us.

SS: The film required, in my mind, a few looks. I wanted Ellen's story to be the most straight-forward photographically, nothing fancy. For the China story, I went to a widescreen. I was thinking in terms of a spy-thriller, so I wanted a different format, literally, to shoot in, and a whole different compositional mark. Then for the Los Angeles/Beverly Hills story, I wanted to recreate Neil Simon comedies from the 70s that had this very low contrast look—*California Suite* and *The Goodbye Girl*. A lot of diffusion, a lot of light, very bright.

That also informed the music. When I was making my notes for the Los Angeles section, I called composer David Holmes and said, "I want you to work on this score, but I want, essentially, the soundtrack for *California Suite*," which was piano, flute, upright bass, and drums, that's it. I wanted a real 70s comedy score with just those instruments, something that was not going to feel like a drama, that would send a message that we're doing something with tonal shifts and narrative loops and switchbacks. By the time I was halfway through shooting, he had delivered most of the score.

PART FOUR: SHARING *THE LAUNDROMAT* WITH THE WORLD

JB: I read many drafts of the script, and I could see what was being filmed. But to see it altogether was just great. I love the pace: it moves really quickly, and it leaves you wanting more. The performances are unbelievable.

When we did the Panama Papers investigation, it appeared all over the world. Jürgen told me he turned on the TV and every channel was Mossack Fonseca, it was inescapable. Even with all of that, I expect that given Netflix's huge reach, the story is going to reach so many more people—people who weren't going to read the journalism, who didn't know that they were interested in this topic, or that it affected them. I think the movie's just going to get people to think about our financial system in new ways, and for that I am grateful.

SS: Since we shot *The Laundromat*, I actually formed another LLC corporation to make the next movie that I'm shooting. In my case, there's a slightly different purpose for going to Delaware to form an LLC—it's for the sole purpose of becoming a production entity to make



a film, get insurance, blah, blah, blah. Essentially, its function is done when the movie is delivered. They don't really generate income.

Other corporations go there because you don't pay corporate income tax in Delaware. The point that the movie's making is you have to distinguish between individuals who are breaking the law and those who use the law to avoid paying more taxes than they want to pay.

The conundrum is how to change these laws when they're being written by people who receive donations from companies and individuals with high-net-worth. The question that we need to ask ourselves is are we okay with this. If we're not, what do we do about it? How do we get our politicians to go up against these incredibly powerful corporations and institutions and convince them to start paying their share of taxes? I'd like audiences to understand the degree in which we're all participating.

SZB: I hope that people recognize that there are solutions to a lot of the problems in the world if we can only get past our own greed and corruption, and the incredible economic disparity that is torturing society. The gap between the crazy rich and the incredibly poor has never been greater, and that eventually has to snap. Maybe it already has.

JB: I love the fact that even though this is material that can be very demoralizing, and make one sort of impotent with rage, the film ends on a very uplifting note. It makes you want to jump on the barricades.

SZB: I hope through the laughter and the entertaining ride of this film, at the end, people listen to what John Doe's manifesto says, which is that this system "must be changed." That probably starts with getting money out of politics, because I don't know how we can expect legislators to write laws that are truly fair and just if they're getting paid by the richest people in our society.

SS: I don't know how any of this gets solved. You could encourage people to change the laws. That's about it. The problem is that this kind of acquisitiveness is part of human behavior. It existed before there was money. It existed as soon as one cave family saw another cave family and wondered, *why is their cave bigger?*



ABOUT THE FILMMAKERS

STEVEN SODERBERGH (*Director*) Steven Soderbergh is a writer, director, producer, cinematographer, and editor. He most recently directed the 2019 basketball drama *High Flying Bird*, and the 2018 thriller *Unsane*. He earned the Academy Award® in 2000 for directing *Traffic*, the same year he was nominated for *Erin Brockovich*. Soderbergh earlier gained an Academy Award® nomination for Best Original Screenplay for *sex, lies, and videotape*, his feature film directorial debut. The film also won the Palme d'Or at the 1989 Cannes Film Festival.

Among his other credits are the HBO limited series *Mosaic*, the television series *The Knick* for Cinemax, and the films *Logan Lucky*, *Side Effects*, *Magic Mike*, *Haywire*, *Contagion*, *And Everything is Going Fine*, *The Girlfriend Experience*, *The Informant!*, *Che*, the Ocean's trilogy, *The Good German*, *Bubble*, *Equilibrium*, *Solaris*, *Full Frontal*, *The Limey*, *Out of Sight*, *Gray's Anatomy*, *Schizopolis*, *The Underneath*, *King of the Hill* and *Kafka*. His television film *Behind the Candelabra*, for which he won a 2013 Emmy Award for Outstanding Directing, debuted on HBO in May of that year.

In 2009, he created and directed the play *Tot Mom* for the Sydney Theatre Company. While in Sydney he also directed the film *The Last Time I Saw Michael Gregg*. In April of 2014, he directed the world premiere of Scott Burns' play *The Library* at New York's Public Theater.

SCOTT Z. BURNS (*Writer, Producer*) Scott Z. Burns is a screenwriter, director, producer and playwright. Scott began his career in advertising, working on everything from beer to cars to athletic shoes. Before leaving the industry, he was part of the team that created the 'Got Milk?' campaign. His work in film includes producing the Academy Award® winning documentary *An Inconvenient Truth*, as well as *An Inconvenient Sequel* and *Sea of Shadows*. Burns' writing credits include *The Bourne Ultimatum* for Paul Greengrass, as well as *The Informant!*, *Contagion*, *Side Effects* and *The Laundromat* (Netflix, Fall 2019) for director Steven Soderbergh. As a director, Burns' credits include *Pu-239* starring Oscar Isaac and Paddy Considine and *The Report* (Amazon, November 2019) starring Adam Driver, Annette Bening and Jon Hamm, which tells the story of



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the CIA's Detention and Interrogation Program. Burns also directed the digital series *The View From Here*, a collection of documentary shorts on the terminally ill. On stage, Burns' play *The Library*, which deals with a high school shooting, was produced at The Public Theater and was nominated for an Outer Critics Circle Award for best new American play.

Burns is an advisor at the Sundance Institute and a member of the Natural Resources Defense Council's Leadership Committee. Burns attended the University of Minnesota where he graduated Summa Cum Laude with a degree in English Literature.

JAKE BERNSTEIN (*Author, Executive Producer*) Jake Bernstein is a two-time Pulitzer Prize winning journalist and author. He was a senior reporter on the International Consortium of Investigative Journalists team, which broke the Panama Papers story. In 2017, the project won the Pulitzer Prize for Explanatory Reporting. Bernstein is an executive producer on the *The Laundromat*, which is based on his book, *Secrecy World: Inside the Panama Papers, Illicit Money Networks*, and the *Global Elite* (Henry Holt, 2017). He earned his first Pulitzer Prize in 2011 for National Reporting, for coverage of the financial crisis. Bernstein has written for *The New York Times*, *The Washington Post*, *Bloomberg*, *The Guardian*, *ProPublica*, and *Vice*, and has appeared on the BBC, NBC, CNN, PBS, and NPR. He was the editor of *The Texas Observer* and is the coauthor of *Vice: Dick Cheney and the Hijacking of the American Presidency* (Random House, 2006).

LAWRENCE GREY (*Producer*) Prior to forming Grey Matter, Lawrence produced the 2012 hit *Hope Springs* (as Co-producer) starring Meryl Streep, Tommy Lee Jones and Steve Carrell, and directed by David Frankel (*The Devil Wears Prada*) *Hope Springs* was made for \$25M and grossed \$107M worldwide in addition to earning a Golden Globe nomination for Meryl Streep. Grey also produced the 2013 hit *Last Vegas* (as Executive Producer), which starred Michael Douglas, Robert De Niro, Morgan Freeman, and Kevin Kline, and was directed by Jon Turteltaub (*National Treasure*) and based on a script from acclaimed writer Dan Fogelman (*This Is Us*). *Last Vegas* was produced for \$26M and earned \$134M worldwide.

Grey launched his producing career by building on a distinguished track record as a studio executive. He served as Executive Vice President and Co-Head of Production for Mandate Pictures from 2009-2011 and Senior Vice President of Production at Universal Pictures from 2006-2009. From 2000 to 2006, Grey was a fast-rising executive at Fox Searchlight, where he



was instrumental in building the company into its status as the definitive studio for specialized films from auteur filmmakers. During his tenure, Grey helped to oversee such films as *28 Days Later* (and *28 Weeks Later*), *Sideways*, *Nightwatch* and *Daywatch*, *The Hills Have Eyes*, *The Ringer*, *Johnson Family Vacation*, *I Heart Huckabees*, and *Garage Days*. Most notably, Grey found the script for the critically acclaimed box office smash *Juno*, which he packaged with director Jason Reitman and shepherded through production. Earning \$231 million, *Juno* became the highest grossing film in Fox Searchlight's history and went on to earn numerous awards and nominations including the Academy Award® for Best Original Screenplay, nominations for Best Picture and Best Director, and the Golden Globe for Best Comedy Film.

A native of Montreal, Canada, Grey is a graduate of Georgetown University Law Center. He began his career in the film industry as an intern at Scott Rudin Productions.

GREGORY JACOBS (*Producer*) Gregory Jacobs is a film and television producer, writer, and director. He previously co-created, wrote, and executive produced *Red Oaks*, a show that premiered its third and final season on Amazon Prime in 2017, produced *Logan Lucky*, directed by Steven Soderbergh, released in summer 2017, and executive produced both seasons of the Cinemax series, *The Knick*, directed by Soderbergh and starring Clive Owen. Jacobs directed *Magic Mike XXL*, starring Channing Tatum, for Warner Bros. and *Wind Chill*, starring Emily Blunt, for Sony Pictures. He made his writing and directorial debut on *Criminal*, starring John C. Reilly, Diego Luna and Maggie Gyllenhaal. Prior to its Warner Independent release, the film was screened at the Venice, Deauville and London Film Festivals.

Jacobs produced *Edge of Tomorrow*, directed by Doug Liman, starring Tom Cruise and Emily Blunt. Additionally, he produced the HBO Liberace biopic *Behind The Candelabra*, for which he won the 2013 Emmy for Outstanding Miniseries or Movie and the 2014 Golden Globe for Best TV Movie or Miniseries. The film stars Matt Damon and Michael Douglas, was directed by Steven Soderbergh, and premiered at the 2013 Cannes Film Festival.

Other films Jacobs has produced for Soderbergh include *Side Effects*, *Magic Mike*, *Haywire*, *Contagion*, *The Informant!*, *The Girlfriend Experience*, *The Good German*, *Full Frontal*, *Bubble*, and *Equilibrium*, which was Soderbergh's segment of a trio of short films released together as *Eros*. Jacobs was the executive producer on Soderbergh's two part Spanish-language film *Che*, *Ocean's Thirteen*, *Ocean's Twelve*, and *Solaris*. He was First Assistant Director on *Ocean's Eleven*; *Traffic*; *Erin Brockovich*; *The Limey*; *Out of Sight*; *The Underneath*; and *King Of The Hill*.



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MICHAEL SUGAR (*Producer*) Michael Sugar recently launched Sugar23 - a management and production company with a multi-year deal with Netflix – after a long stint at Anonymous Content where he was a partner for many years. He was awarded the Oscar® for Best Picture for *Spotlight*, starring Mark Ruffalo, Michael Keaton, and Rachel McAdams.

Sugar's most recent credits, the high-profile Netflix series *Maniac*, with Cary Fukunaga directing and Emma Stone, Jonah Hill, and Justin Theroux starring, as well as *I Am The Night* at TNT with Chris Pine starring and Patty Jenkins directing premiered last September and this January, respectively, to rave reviews. Additionally, he wrapped production on the first season of the Apple series *Dickinson* starring Hailee Steinfeld, Jane Krakowski and directed by David Gordon Green earlier this year. His next two credits as Executive Producer, *The Laundromat*, directed by Steven Soderbergh and starring Meryl Streep, Gary Oldman and Antonio Banderas for Netflix, and *The Report*, directed by Scott Z. Burns and starring Adam Driver, Annette Bening and Jon Hamm for Amazon will both premiere this fall. He is also an Executive Producer on the Netflix series *The OA*, co-created by Zal Batmanglij and client Brit Marling, who also stars, as well as the hit Netflix series *13 Reasons Why*, created by Brian Yorkey and directed by Tom McCarthy, the latter of which is entering its fourth season. Sugar also Executive Produced Cinemax's critically acclaimed drama series *The Knick*, starring Clive Owen and directed by Steven Soderbergh.

Sugar's impressive roster of literary and talent clients includes Steven Soderbergh, Richard Linklater, Cary Fukunaga, Marc Webb, Patty Jenkins, George Stroumboulopoulos and Robin Wright, among others. He joined Anonymous Content in the summer of 2005, and helped lead the company to a \$250 million valuation, and was instrumental in that transaction with Emerson Collective.

Sugar is a member of the Academy of Motion Picture Arts and Sciences, Academy of Television Arts and Sciences, the Producer's Guild of America, the British Academy of Film and Television Arts, and lectures regularly at USC, NYU, Columbia, and the American Film Institute. He has been nominated for multiple Emmys, has received two Television Academy Honors, two AFI awards, and a Peabody Award.



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ABOUT THE CAST

MERYL STREEP (*Ellen Martin*) For 45 years Meryl Streep continues to bring a varied and vivid array of characters to life in a career that has cut its own unique path from the theatre through film and television.

Educated in the New Jersey public school system through high school, Ms. Streep graduated cum laude from Vassar College and received her MFA with Honors from Yale University. Within three years of graduation, she made her Broadway debut, won an Emmy for *Holocaust*, and received her first Oscar® nomination for *The Deerhunter*. She has won three Academy Awards®, and in 2018, in a record that is unsurpassed, she earned a 21st nomination for her role as Katharine Graham in *The Post*. Her recent projects include HBO's second season of *Big Little Lies*, Greta Gerwig's *Little Women*, and Steven Soderbergh's subversive romp about offshore investment, *The Laundromat*, for Netflix.

She is a member of the American Academy of Arts and Letters, and has been accorded a Commandeur de L'Ordre des Arts et Lettres by the French government. She received a Lifetime Achievement Award from the American Film Institute, the same honor in 2008 from the Film Society of Lincoln Center, and the 2010 National Medal of Arts from President Obama. In 2011, Ms Streep received a Kennedy Center Honor, and in 2014 the Presidential Medal of Freedom. She holds honorary degrees from 10 colleges and universities.

Her husband, artist Don Gummer, and she are the parents of a son and three daughters.

GARY OLDMAN (*Jürgen Mossack*) With over 25 years as a worldwide presence in major motion pictures, Gary Oldman is also known to millions as Winston Churchill, Sirius Black (Harry Potter's Godfather), Commissioner Jim Gordon (Batman's crime-fighting partner), Dracula, Beethoven, Lee Harvey Oswald, George Smiley, Joe Orton, Sid Vicious, and also the terrorist who hijacked Harrison Ford's *Air Force One*.

Highly regarded as one of the foremost actors of his generation, and an internationally known, iconic figure, he has the distinction of appearing in more successful films than any other artist spanning the past twenty years, and additionally has appeared in more than one



of the top ten highest grossing films in history including, not one, but two of the most successful film franchises in history.

Mr. Oldman is the recipient of the 2011 Empire Icon Award, awarded for a lifetime of outstanding achievement.

For his remarkable performance as Winston Churchill in the film *Darkest Hour* he received the 2018 Academy Award® as the Best Actor, the BAFTA Award as Best Actor, and also The Golden Globe, Screen Actor's Guild Award and the Palm Desert Award, among many, many others, as the Best Actor.

He has been nominated for 2 Academy Awards® (won 1), 4 British Academy Awards® (won 3), the Emmy Award, the Golden Globe (winner), 2 SAG Awards (won 1), 5 British Independent Film Awards (won 1), 4 Empire Awards (won 3), 6 London Film Critic's Awards (won 2), and countless additional Awards as an actor, screenwriter, and acclaimed director.

He has appeared in the following *Harry Potter* films: *Harry Potter and the Prisoner Of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Deathly Hallows: Part II*; and also appeared in the following *Batman* films: *Batman Begins* and *The Dark Knight*, and *The Dark Knight Rises*. He stars in the *Dawn of the Planet of the Apes*.

His performance as Winston Churchill has been hailed as “definitive” and with his performance of master spy George Smiley in 2011, Oldman created yet another iconic character in the acclaimed film version of John leCarre's *Tinker, Tailor, Soldier, Spy*. Tinker brought Oldman an Academy Award® Nomination and also a BAFTA nomination as Best Actor.

Starring also with Denzel Washington in the hit film *The Book of Eli*, his acting career began in 1979 where he worked exclusively in the theatre; in 1985 through 1989 working at London's Royal Court. His early BBC films were Mike Leigh's *Meantime* and *The Firm* by the late Alan Clark. Feature films—with his historically iconic portrayals—which immediately followed were *Sid and Nancy*, *Nancy Prick Up Your Ears* directed by Stephen Frears, *Rosencrantz and Gildenstern are Dead* directed by Tom Stoppard, *State of Grace*, *JFK* directed by Oliver Stone, *Bram Stoker's Dracula* directed by Francis Ford Coppola, *Romeo Is Bleeding*, *True Romance* directed by Tony Scott, *The Professional* and *The Fifth Element* directed by Luc



Besson, *Murder In The First*, *Immortal Beloved*, *Lost In Space*, and *The Scarlet Letter* directed by Roland Joffe.

In 1995 and manager/producing partner Douglas Urbanski formed a production company, which produced Mr. Oldman's directorial debut, the highly acclaimed *Nil By Mouth*. The film won nine of seventeen major awards for which it was nominated and was selected to open the main competition for the 1997 50th Anniversary of the Cannes Film Festival, for which Kathy Burke won Best Actress. The same year Oldman won the prestigious Channel Four Director's Prize at the Edinburgh Film Festival in addition to winning the British Academy Award® (shared with Douglas Urbanski) for Best Film and also the BAFTA for Best Original Screenplay, written by Gary Oldman.

In 2000, Mr. Oldman, and Douglas Urbanski also produced the original film *The Contender*, which also starred Joan Allen, Jeff Bridges, Christian Slater and Sam Elliott; the film received several Academy Award® Nominations.

During the past twenty years Mr. Oldman has appeared in a staggering fourteen films that have opened in the number one box office position in the US and worldwide; the films in which he has appeared have a cumulative gross in the billions and billions of dollars, remarkably, making him, according to the Hollywood Reporter, the highest grossing film actor in the history of motion pictures.

ANTONIO BANDERAS (*Ramón Fonseca*) Since his introduction to American cinema, Antonio Banderas is irrefutably one of the leading international actors of his generation. He has received critical praise for his performances in film, television and theater, as well as behind the scenes as a feature film director. In 2005, he was honored with a Star on the Hollywood Walk of Fame.

His second directorial feature is the Spanish film *El Camino De Los Ingleses* (titled *Summer Rain* in the U.S.). A coming of age story, the film follows the first loves, lusts and obsessions of friends on vacation at the end of the 1970s. He made his directorial debut with *Crazy In Alabama* starring Melanie Griffith.

In 2003, Banderas earned a Tony® nomination for Best Actor in a Musical for his Broadway debut in the Roundabout Theater Company production of *Nine*, a musical inspired by Fellini's



8 ½ . He also received a Best Actor Drama Desk Award, Outer Critics Circle Award, Drama League Award and Theatre World Award. *Nine*, directed by David Leveaux, also starred Chita Rivera.

Banderas has worked with some of Hollywood's best directors and leading actors including Robert Rodriguez's *Desperado* opposite Salma Hayek and the sequel *Once Upon a Time in Mexico* opposite Johnny Depp; *Original Sin* opposite Angelina Jolie; Alan Parker's *Evita* opposite Madonna, in which he received his first Best Actor Golden Globe nomination; Martin Campbell's *The Mask of Zorro* opposite Catherine Zeta-Jones, in which he received his second Best Actor Golden Globe nomination, and the sequel *The Legend of Zorro*; Neil Jordan's *Interview with a Vampire* with Tom Cruise and Brad Pitt; Jonathan Demme's *Philadelphia* opposite Tom Hanks and Denzel Washington; Bille August's *House of the Spirits* with Meryl Streep and Glenn Close; and Brian de Palma's *Femme Fatale*. He was nominated for his third Best Actor Golden Globe for his performance as the infamous Pancho Villa in HBO's 2003 release of *And Starring Pancho Villa as Himself*.

Born in Malaga, Spain, Banderas attended the School of Dramatic Arts in his hometown, and upon graduation he began his acting career working in a small theater company based there. He later moved to Madrid and became an ensemble member of the prestigious National Theater of Spain.

In 1982, Banderas was cast by writer/director Pedro Almodovar in *Labyrinth of Passion*. It was the first of eight films Banderas would do with Almodovar, the others being *Matador*, *Law of Desire*, *Women on the Verge of a Nervous Breakdown* and *Tie Me Up! Tie Me Down!*. The international success of these films introduced to him to Hollywood. Banderas can also be seen in *La Piel Que Habito* (*The Skin I Live In*) and *I'm So Excited*, also written and directed by Almodovar.

Other film credits include: *Life Itself*, *Beyond The Edge*, *The Music of Silence*, *Security*, *Black Butterfly*, *The 33*, *Automata*, *Knights of Cups*, *The Expendables 3*, *SpongeBob: Sponge Out Of Water*, *Machete Kills*, *Justin and the Knights of Valour*, *Ruby Sparks*, *Haywire*, *Black Gold*, *Day of the Falcon*, *Puss In Boots*, *You Will Meet A Tall Dark Stranger*, *The Big Bang*, *The Other Man*, *Shrek 2* and *Shrek the Third*, *Shrek Forever After* Take the Lead, *Spy Kids* trilogy, *Miami Rhapsody*, *Four Rooms*, *Assassins*, *Never Talk to Strangers*, *Two Much*, *The 13th Warrior*, *Play it to the Bone* and *Ballistic: Ecks vs. Sever*.



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Banderas can also be seen in National Geographic's limited series *Genius: Picasso* for which he's received a Primetime Emmy, Golden Globe, Critic's Choice and SAG Award nominations for lead actor in a limited series. His upcoming projects include Steven Soderbergh's *The Laundromat* starring opposite Meryl Streep and Gary Oldman; *Lamborghini: The Legend* costarring Alec Baldwin; *The Voyage of Doctor Dolittle* alongside Robert Downey Jr., Emma Thompson and Rami Malek.

Recently Banderas won Best Actor at the 2019 Cannes Film Festival for his compelling portrayal of "Salvador Mallo" in Pedro Almodovar's autobiographical drama *Pain & Glory*. This is Antonio's 8th film with Almodovar in which he is receiving rave reviews from critics for his performance.

This October, Banderas will co-direct and co-star in the Spanish language version of the classic musical *A Chorus Line* at his new theater Teatro del Soho Caixabank in Malaga.

JEFFREY WRIGHT (*Malchus Irvin Boncamper*) Tony®, Emmy, AFI and Golden Globe Award-winning actor Jeffrey Wright has enjoyed an illustrious career that has spanned the worlds of theatre, film and television. Wright can currently be seen playing the critically acclaimed role of "Bernard Lowe" in HBO's *Westworld* for which he has earned two Emmy nominations. His recent projects include, lead roles in Netflix's *Hold The Dark* and HBO's *O.G.* that premiered at the 2018 Tribeca Film Festival, for which he won the award for "Best Actor in a U.S. Narrative Feature Film".

Wright's upcoming motion projects include the *Goldfinch* (September 2019) for Warner Brothers and *The Laundromat* (Fall 2019) for Netflix. He recently just wrapped Wes Anderson's *The French Dispatch* (TBD 2020) and recently reprised his role of 'Felix Leiter' for the much-anticipated *Bond 25* (April 2020).

Wright broke onto the big screen in 1996 with a harrowing performance in the feature *Basquiat* portraying the gifted, late painter Jean Michele Basquiat. Since then he's appeared in productions such as *Syriana*, *The Manchurian Candidate*, *The Hunger Games* series, HBO's *Boardwalk Empire* and *Casino Royale*.

Born in Washington, D.C., Wright graduated from Amherst College and received a B.A. in political science. He later earned a doctorate of humane letters from his alma mater. He resides in Brooklyn, New York, with his family.



MELISSA RAUCH (*Melanie*) Melissa is best known for her portrayal of the role of Bernadette on *The Big Bang Theory*. On the big screen, her feature film, *The Bronze*, which she starred in, co-wrote and executive produced with her husband, Winston Rauch, was the official opening night film selection of the 2015 Sundance Film Festival. Rauch played a bitter former gymnastics bronze medalist who must fight for her local celebrity status when a new young athlete star rises in town. Variety's Ramin Setoodeh, wrote "[Rauch] delivers the best breakthrough comedic performance by an actress since Melissa McCarthy in *Bridesmaids*." Sony Pictures Classics released the film in March of 2016.

She recently wrapped production on Steven Soderbergh's film *The Laundromat* in which she stars opposite Meryl Streep. Rauch voiced the role of Harley Quinn in the animated feature, *Batman and Harley*. Among her other feature film credits are roles in *I Love You Man*, *Delirious*, *Are You Here*, *Ice Age*, and the upcoming comedy, *Ode To Joy*, in which she stars opposite Martin Freeman.

Melissa's television career spans such shows as *True Blood*, *The Office*, *Kath & Kim*, *Dirty Sexy Money* and *Best Week Ever*.

Rauch garnered critical acclaim for her award-winning portrayal of the former President's daughter in her one-woman stage show, *The Miss Education of Jenna Bush*, which enjoyed runs in New York City and Los Angeles, and was an official selection of the HBO U.S. Comedy Arts Festival in Aspen. *The Miss Education of Jenna Bush* won top honors in The New York International Fringe Festival including "Outstanding Solo Show" and "The Audience Favorite Award." Rauch also received stellar reviews for her play, *The Secret Lunches of Chelsea & Ivanka*, which she co-wrote and starred in. Rauch also co-wrote, directed and starred in the short film, *The Condom Killer*, a film noir comedic satire, an official selection of the 13th Annual Hollywood Film Festival and The Friar's Club Comedy Film Festival.

Raised in Marlboro, N.J., Rauch received her BFA in acting from Marymount Manhattan College. Currently she resides in Los Angeles.

JEFF MICHALSKI (*Norm Sidley*) Improv practitioner, teacher, and actor, he is featured in over thirty films, most recently *The Laundromat*. His work as a pioneer of 70's Chicago Bar Comedy/Improv with the Original Comedy Rangers lead him to Chicago's Second City as a performer and director in Chicago, Toronto and Los Angeles. In 1983, Michalski and his wife, Jane Morris, co-founded the Second City ETC He helped form the Second City



Training Center in Chicago and Santa Monica, and is currently teaching people to improvise at the FanaticSalon in Culver City and around the world.

JANE MORRIS (*Barb Sidley*) *The Laundromat* is Jane's second film with Steven Soderbergh. She played Matt Damon's foster mother in *Behind the Candelabra*. She has most recently been seen in *Brooklyn Nine-Nine*, *Shameless*, *I Am the Night* and *Veep*.

Jane Morris is the Johnny Appleseed of comedy clubs, having opened the Chicago Comedy Showcase, The Second City e.t.c. in Chicago, Upfront Comedy and the Comedy Underground in Santa Monica and is currently managing the FanaticSalon in Culver City.

She teaches a writing for performance workshop at the FanaticSalon every Wednesday evening and performs live at the venue on a very regular basis.

ROBERT PATRICK (*Captain Paris*) Born in Marietta, GA, Robert Patrick has worked with the top actors and directors in his field for the last 20 years. His breakthrough role came as the legendary T-1000 in *Terminator 2*. He was the first actor in the history of motion capture and since then, he has worked on iconic films and television shows including *Die Hard 2*, *Wayne's World*, *Last Action Hero*, *Fire in the Sky*, *Cop Land*, *The Faculty*, *Walk the Line*, *Bridge to Terabithia*, *Spy Kids*, *Flags of Our Fathers* and on the television hits *The Sopranos*, *The Outer Limits*, *Elvis*, *The Unit*, *The X-Files* and *Sons of Anarchy*. He starred as Agent Cabe Gallow in *Scorpion* for CBS for four seasons. He most recently was seen in the 3D re-release of *T2* and the dark drama thriller *Last Rampage*, based on the real life prison escape and murderous rampage of Gary Tison. In *Last Rampage*, he has a tour-de-force turn on the big screen in a true story portraying psychopath Gary Tison.

On the small screen, Robert was a series regular on Season 6 of HBO's *True Blood* and also appeared in the final season. He had a memorable role in the final season of *Sons of Anarchy* did a cameo role on the cult favorite *Community* and had a supporting role in Season 1 of Robert Rodriguez' *From Dusk til Dawn* for the El Rey Network. In Spring 2017, it was announced that Robert would have a featured role in Gale Ann Hurd's highly anticipated Amazon series *Lore* based on the popular horror podcast.

Film credits include Universal Picture's *Identity Thief* with Melissa McCarthy and Jason Bateman, Warner Bros *Gangster Squad* in which he played a member of Josh Brolin's "squad" going up against Sean Penn as Mickey Cohen, *Trouble With The Curve* opposite Clint East-



wood, *LoveLace* opposite Sharon Stone and Amanda Seyfried and Universal's remake of *Endless Love* with Alex Pettyfer and Focus Features' *Kill The Messenger*, opposite Jeremy Renner and *The Road Within* with Kyra Sedgwick, Dev Petel, and Zoe Kravitz. Upcoming features include *Back Roads* directed by Alex Pettyfer, *Tone Deaf*, the historical drama *The Rising Hawk*, *Sgt. Will Gardner* for director Max (13 Hours) Martini, *The Poison Rose* co-starring with John Travolta, Morgan Freeman and Famke Janssen and *Edge of Fear*.

In addition to his acting, Patrick is a lifelong supporter of the military and the USO. The grandson of an Army veteran, who served during World Wars I and II and the Korean War, Patrick grew up with a profound respect for troops. Devoted to giving back, he regularly goes on USO hospital visits and has participated in four USO tours to seven countries since 2008, visiting more than 8,100 service members and military families. As a longtime motorcycle enthusiast and Boozefighter, Patrick served for years as an Honorary Grand Marshall for the famed Love Ride which benefited veterans. He recently became the proud co-owner of Santa Clarita Harley-Davidson.

He currently resides in Los Angeles with his wife Barbara and their two children.

DAVID SCHWIMMER (*Matthew Quirk*) David Schwimmer most recently wrapped shooting the lead in Sky TV comedy series, *Intelligence*, for which he also serves as Executive Producer.

He can currently be seen recurring on NBC's revival of hit series *Will & Grace*. He will next be seen in Steven Soderbergh's *The Laundromat* opposite Gary Oldman, Meryl Streep and Antonio Banderas, which was just announced to premiere at both TIFF and Venice in September.

In 2016, Schwimmer was nominated for his second Emmy for his role as Robert Kardashian in Ryan Murphy's anthology miniseries, *American Crime Story: The People v. O.J. Simpson*, for FX. The show received many awards including BET's Outstanding Limited Series Award, the 68th Primetime Emmy Awards Outstanding Directing and Writing Awards, and the 74th Golden Globe Awards Best Limited Series Award.

David Schwimmer is a co-founder of Lookingglass Theatre, where he has acted in and directed many productions including *Trust*, *Our Town*, *West*, *The Master and Margarita*, *The Jungle*, *Eye of the Beholder*, *The Odyssey*, *The Idiot*, *Of One Blood* and Joy Gregory's adaptation of



Studs Terkel's book *Race*. He starred in the premieres of *D Girl* and *Turnaround* in Los Angeles, *Glimmer Brothers* in Williamstown, *Some Girls* in London, the revival of *The Caine Mutiny Court Martial* on Broadway, and *Detroit* at Playwrights Horizons. In 2016, Schwimmer directed *Sex with Strangers* for the Second Stage Theatre. He also recently directed *Beyond Caring* at the Lookingglass Theatre of Chicago.

Schwimmer's notable television and film credits include *Feed The Beast*, *The Iceman*, *Nothing But The Truth*, *Madagascar I, II, & III*, *Duane Hopwood*, *Big Nothing*, *Band of Brothers*, *Curb Your Enthusiasm*, *Six Days Seven Nights*, *Apt Pupil*, *Pallbearer* and the hit comedy series *Friends*, for which he received an Emmy Award nomination. His film and television directing includes *Since You've Been Gone*, *Run, Fat Boy, Run*, the HBO series *Little Britain USA*, and, *Trust*, starring Clive Owen, Catherine Keener and Viola Davis.

He currently serves on the Board of Directors of the Rape Foundation in Santa Monica, California.

CRISTELA ALONZO (*Special Agent Kilmer*) Cristela Alonzo is an accomplished stand-up comedian, actress, producer and writer. She made history in 2014 when she became the first Latina to create, produce and star in her own network sitcom, *Cristela* for ABC. During that same year, she split her time between LA and NYC to serve as one of ABC's favorite guest hosts on their hit daytime talk show, *The View*. In 2017 Cristela made history again when she became the first Latina lead in a Disney Pixar film when she voiced the part of Cruz Ramirez in *Cars 3*. On the big screen, Cristela provided her vocal talent for Shirley the Old Lady Bird in Sony Pictures' *The Angry Birds Movie*. Currently you can see her stand-up special, *Lower Classy* on Netflix.

This fall, she will release her memoir "Music To My Years" that details her personal stories of growing up as a first-generation Mexican-American in Texas and following her dreams to pursue a career in comedy. Her stories range from the ridiculous—like the time she made her own tap shoes out of bottle caps or how the theme song of *The Golden Girls* landed her in the principal's office—to the sobering moments, like how she turned to stand-up comedy to grieve the heartbreaking loss of her mother and how, years later, she's committed to giving back to the community that helped make her. Each significant moment of the book relates to a song, and the resulting playlist is deeply moving, resonant, and unforgettable. Cristela will embark on a national stand-up tour titled "My Affordable Care Act" to coincide with the release of her book.



\$ 30 \$

Cristela established herself in the stand-up world with her half hour special for Comedy Central and numerous appearances on *Conan*, *The Late Show with David Letterman*, *Jimmy Kimmel Live*, and *The Late Late Show with Craig Ferguson*. She has topped multiple comedy power player lists including "Variety's Top 10 Comics to Watch," "Top 10 Comedy Acts to Watch" by LA Weekly, Time Out's "Comics to Watch," and "One of the 50 Comedians You Should and Will Know" by Vulture. When not on the road, she can be found performing at various LA area clubs, including her home club The Comedy and Magic Club in Hermosa Beach.

Originally from San Juan, Texas, Cristela currently resides in Los Angeles.

LARRY CLARKE (*Ellen's Attorney*) Larry has been a working actor, teacher and director for the past 30 years. He has worked on and Off Broadway most notably in David Rabe's *The Dog Problem* at the Atlantic Theater, and David's first revival of *Streamers* at the Roundabout, and *The Glory of Living* directed by Philip Seymour Hoffman's at MCC. He was a member of the award-winning Barrow Group Theater Company.

His Television work began with a recurring role as Detective LaMotte for two seasons on *Law & Order*. Since then he has worked on many TV shows. Recently he can be seen in *Sense8*, *Longmire*, *Snowfall*, *Get Shorty*, *Good Girls* and a recurring role as yet another Detective in *Twin Peaks: The Return* directed by the one and only David Lynch. This season look for him opposite Edie Falco on her new series: *Tommy*. This is Larry's third collaboration with Steven Soderbergh. Which includes, *The Informant*, *Contagion*, and now *The Laundromat*.

Larry's first feature film is coming out in September which he wrote, directed and yes stars in-entitled, *3 Days With Dad*. It stars Brian Dennehy, Leslie Ann Warren, Tom Arnold, and J.K. Simmons. Larry is reprised by Monica Barkett at Global Artists Talent Agency.

WILL FORTE (*Doomed Gringo #1*) Will Forte has established himself as one of the most versatile actors in film and television. He recently appeared in *Booksmart & Good Boys* and can next be seen in Steven Soderbergh's *The Laundromat* for Netflix, as well as *Extra Ordinary* which premiered this year at SXSW this past year.

Forte is known for his starring role in the feature film adaptation of *MacGruber*, for which he co-wrote the script with Jorma Taccone and John Solomon. Other film credits include the recent comedy *Keanu*, Peter Bogdanovich's *She's Funny That Way*, opposite Jennifer Aniston



\$ 31 \$

and Owen Wilson; *Life of Crime*, opposite Jennifer Aniston, John Hawkes, Tim Robbins and Isla Fisher; *Run and Jump*, which debuted at the Tribeca Film Festival and won the Best Irish Feature Award at the Galway Film Festival; the Adam Sandler Netflix comedy *The Ridiculous 6*, as well as *That's My Boy*, opposite Sandler and Andy Samberg; and *The Watch*, opposite Ben Stiller, Jonah Hill and Vince Vaughn. Additionally, he wrote and starred in the feature *The Brothers Solomon*, opposite Will Arnett and Kristen Wiig. Forte also lent his voice to the hit animated films *The Lego Movie*, *Cloudy with a Chance of Meatballs*, and its sequel, *Cloudy with a Chance of Meatballs 2*.

Along with spending eight seasons making audiences laugh on *Saturday Night Live*, Forte has had many memorable guest-starring roles on hit television comedies. For his work on *The Last Man on Earth*, he was nominated for a 2016 Emmy Award for Outstanding Lead Actor in a Comedy Series and in 2015 he was nominated for both in 2 Emmy Award categories: Outstanding Lead Actor in a Comedy Series and Outstanding Writing for a Comedy Series. He also was nominated for a Critics' Choice Award in the category of Best Actor in a Comedy Series in 2015 and 2016, and received two 2016 WGA nominations for his work on the show. His work on *30 Rock* earned him a 2013 Emmy Award nomination in the category of Outstanding Guest Actor in a Comedy Series. He also has had roles on *How I Met Your Mother*, *Parks and Recreation*, *Up All Night*, *Tim and Eric Awesome Show*, *Great Job!* and *Flight of the Conchords*. Additionally, he has lent his voice to a handful of FOX animated series, including *Allen Gregory*; *The Cleveland Show*, from creator Seth MacFarlane; and *Sit Down, Shut Up*, from creator Mitch Hurwitz.

Forte came to *Saturday Night Live* from Los Angeles' improv-sketch theater "The Groundlings," where "SNL" alums Will Ferrell, Phil Hartman and Maya Rudolph got their respective starts. Forte has a great deal of experience behind the camera, serving as producer on *That '70s Show* and as story editor for *3rd Rock from the Sun* and *Action*, as well as working as a writer for *Late Show with David Letterman* and the MTV Movie Awards.

CHRIS PARNELL (*Doomed Gringo #2*) Chris Parnell is well known for his work as a cast member of *Saturday Night Live* from 1998-2006, where he was a part of many memorable sketches and video shorts. He played the recurring role of "Dr. Leo Spaceman" on 7 seasons of NBC's *30 Rock*, and played "Fred Shay" over 3 seasons on ABC's *Suburgatory*.

Chris is the voice of many animated characters including "Cyril Figgis" on FX's *Archer*, "Jerry" on Adult Swim's *Rick and Morty*, "Mr. Peabody" on DreamWorks TV Animation's *The Mr.*



Peabody & Sherman Show for Netflix, “Snoot” on Dreamworks TV Animation’s *The Dawn of the Croods* for Netflix, “Migs” on Disney’s *Elena of Avalor*, and various characters on the PBS animated series *Nature Cat* and *Wordgirl*. Most Recently, Chris was on the CBS series, *Happy Together* as “Wayne” and the Freeform series *Grown-ish* as “Dean Parker”. Other television credits include *Drunk History*, *Unbreakable Kimmy Schmidt*, *Inside Amy Schumer*, *Brooklyn Nine-Nine*, *Another Period*, and *The Spoils Before Dying*.

Past film work includes *Life of the Party*, *Battle of the Sexes*, *Sisters*, *Anchorman 2*, *The Five Year Engagement*, *21 Jump Street*, *Walk Hard: The Dewey Cox Story*, *Hot Rod* and *Anchorman: The Legend of Ron Burgundy*. Parnell had his feature film debut in 1996 in *Jingle All the Way*, playing a toy store salesman opposite Arnold Schwarzenegger. He’s from Memphis, TN, and studied acting at the North Carolina School of the Arts.

NONSO ANOZIE (*Charles*) Nonso trained at the Central School of Speech and Drama in London.

Upon graduating in 2002 he became the youngest person in history to play *King Lear* for the Royal Shakespeare Company. He then played opposite Kenneth Branagh as the Prisoner in David Mamet’s *Edmond*, at the National Theatre. Nonso won worldwide acclaim as the title role in Cheek by Jowl’s world tour of *Othello*. He also played the lead in *Death and the King’s Horseman* at the National. Nonso’s theatre career has seen him play at national theaters in major cities all over the world; including New York, Los Angeles, Paris, Rome, Hong Kong, Madrid, Sydney, Moscow and London.

His film and television career mirrors his theatre work with leading roles in Oscar®-nominated and BAFTA-winning productions. Nonso will co-star in the Disney feature film adaptation of *Artemis Fowl* directed by Kenneth Branagh, and will co-star in Steven Soderbergh’s *The Laundromat* for Netflix opposite Meryl Streep, Gary Oldman, and Antonio Banderas. He recently starred opposite Donald Glover, Rihanna, and Letitia Wright in Mr. Glover’s original short film *Guava Island* directed by Hiro Murai.

Other film credits include: *7 Days in Entebbe* opposite Rosamund Pike, *Cinderella* directed by Kenneth Branagh, Joe Wright’s *Pan* and *Atonement*, Mike Leigh’s *Happy Go Lucky*, *Conan the Barbarian*, *The Grey*, *Brighton Rock*, *RocknRolla*, *Cass*, *The Last Legion*, *Ender’s Game*, and *Jack Ryan—Shadow Recruit*.



Nonso recently wrapped the lead role in the Hulu pilot *Sweet Tooth*. Previous television credits include: a series regular role on CBS's *Zoo*, recurring in season two of *Game of Thrones*, mini-series *Tut* opposite Sir Ben Kingsley, *Stolen*, Samson in the Emmy-nominated series *The Bible*, and RM Renfield in NBC's *Dracula*.

Nonso's distinctive voice has been included in many different commercials, radio plays and video games worldwide.

Awards: Ian Charleson Award first place winner. (King Lear, Othello) Screen Nation Award for emerging talent (Cass) Chinese Magnolia Award, Best Actor (Othello) British Press Guild, BAFTA award winner (Occupation, Best Drama) Screen Nation Award 2011 Male Performance in TV

LARRY WILMORE (*Jeff*) Emmy Award winner Larry Wilmore has been a television producer, actor, comedian, and writer for more than 25 years. He can currently be heard as host of *Larry Wilmore: Black on the Air* on The Ringer Podcast Network. The show features Wilmore's unique mix of humor and wit as he weighs in on the issues of the week and interviews guests in the worlds of politics, entertainment, culture, sports, and beyond.

Wilmore is perhaps best known for his role as host of Comedy Central's *The Nightly Show with Larry Wilmore*, which debuted in January 2015 and ran for nearly two years. Wilmore received praise from critics for carving out a "uniquely powerful space" and providing "complex, destabilizing commentary on racial issues that were otherwise lacking in late-night" (Slate, 8/16). The Daily Beast added that Wilmore's show was "exhilarating" and a "necessary voice in late-night" (8/16).

Off-screen, Wilmore serves as co-creator and consulting producer on HBO's *Insecure*, a half-hour comedy series starring Issa Rae that details the awkward experiences and racy tribulations of a modern-day African-American woman. Wilmore also helped to launch ABC's *Black-ish* as an executive producer.

Previously, Wilmore made memorable appearances as the "Senior Black Correspondent" on *The Daily Show with Jon Stewart* and hosted his own Showtime "town hall"-style comedy specials, *Larry Wilmore's Race, Religion & Sex*. He has written for *In Living Color*, *The PJs* (which he co-created), *The Office* (on which he has appeared as Mr. Brown, the diversity consultant), and *The Fresh Prince of Bel-Air*. He also served as creator, writer, and executive



\$ 34 \$

producer of *The Bernie Mac Show*, which earned him a 2002 Emmy Award for “Outstanding Writing for a Comedy Series” and a 2001 Peabody Award.

In April 2016, Wilmore hosted the White House Correspondents’ Association Dinner in Washington, DC.

Wilmore released his first book, *I’d Rather We Got Casinos and Other Black Thoughts*, in January 2009.

He currently lives in Los Angeles.

JESSICA ALLAIN (*Simone*) Jessica just wrapped the lead in the independent feature *Two Eyes* for the Award-winning director Travis Fine. The film about love, gender identity, the timeless power of art, and the strength and courage it takes to live life honest and true.

Jessica will next be seen in the highly anticipated Steven Soderbergh *The Laundromat* for Netflix. The cast currently includes Meryl Streep, Gary Oldman and Antonio Banderas amongst others. The film is set for its world premiere at the 2019 Venice Film Festival and North American Premiere at the Toronto International Film Festival.

She can currently be seen in the lead role of the Blumhouse feature *Thriller* for director Dallas Jackson opposite The RZA as well as the Lionsgate coming-of-age feature *The Honor List*.

Other feature credits include *Mission Impossible 5: Rogue Nation* and the Sundance hit *Eddie The Eagle*. She has also appeared on the Sky 1 series *Yonderland*.

Her family hailing from the Caribbean, Jessica was born and raised in London and studied at the prestigious Sophia Young Theatre School.

NIKKI AMUKA-BIRD (*Miranda*) Nikki Amuka-Bird was nominated for Best Leading Actress at the 2017 TV BAFTA’s for her outstanding performance in the BBC drama adaptation of Zadie Smith’s globally successful book, *NW*. It has just been announced that Nikki will play a lead role in Armando Iannucci’s HBO space comedy pilot *Avenue 5*. Nikki will also star in BBC One’s TV mini-series *Gold Digger* which is slated for release later this year and centers on a wealthy older woman who falls in love with a younger man. She has recently been seen as a lead in BBC drama, from the makers of *Luther*, *Hard Sun*. Television career highlights



include playing opposite Idris Elba in the role of DCI Erin Gray in the internationally renowned *Luther* and more recently, taking a lead role in HBO's well reviewed 8-part series *Quarry*. Other notable television roles include parts in *Spooks*, *Silent Witness*, *Death in Paradise*, *The Line of Beauty*, *The Last Enemy*, *Robin Hood*, *Torchwood* and *Survivors*.

Nikki can currently be seen on the big screen in Matthew Heiman's *A Private War* opposite Rosamund Pyke. She will then be seen on Netflix playing Miranda in Steven Soderbergh's feature *The Laundromat*. In 2015 she starred opposite Mila Kunis in Warner Brothers globally successful sci-fi action film *Jupiter Ascending*. Other film credits include *The Omen*, *Cargo*, *The Face of an Angel*, *Shoot the Messenger*, *Almost Heaven* and *The Children Act*, opposite Emma Thompson. She played Libby Holbrook alongside Rachael Weisz in the BATFA nominated film *Denial*.

Nikki played the lead in the Donmar Theatre's production of Ibsen's *The Lady from the Sea*. Her theatrical credits include *God Bless The Child*, *Love and Information* (Royal Court); *Welcome to Thebes* National Theatre); *Twelfth Night* (Bristol Old Vic, in which she was nominated for an Ian Charleson Award); *World Music* (Crucible Theatre, Sheffield, and Donmar Warehouse); *Top Girls* (Oxford Stage Company); *A Midsummer Night's Dream*, *The Tempest* and *The Servant of Two Masters* (RSC); *Doubt: A Parable* (Tricycle Theatre).

MATTHIAS SCHOENAERTS (*Maywood*) Matthias Schoenaerts is one of the most promising and dynamic talents of his generation. Schoenaerts began his journey into acting when he was a child, playing opposite his father Julien Schoenaerts on stage in *The Little Prince*. At 15, he made his screen debut in the Oscar®-nominated film, *Daens*.

After graduating from the Royal Academy of Dramatic Arts in Antwerp in 2002, Schoenaerts performed in a number of stage productions and starred in multiple award-winning shorts and feature films, such as Eric Van Looy's successful Belgium thriller *Loft*, Tom Barman's *Any Way The Wind Blows* and Dorothee Van Den Berghe's *My Queen Karo*. He was honored as one of the European Film Promotion's "Shooting Stars" at the 2003 Berlin International Film Festival.

Most recently, Schoenaerts starred in the haunting and stunning *The Mustang* directed by Laure de Clermont-Tonnerre. The film premiered at Sundance in 2019 and Focus Features released it in March 2019. Schoenaerts' performance was highly and critically acclaimed, being



\$ 36 \$

hailed as one of the best performances of the year. The film also features Bruce Dern, Jason Mitchell, Gideon Adlon, and Connie Britton.

Other recent projects include *Red Sparrow*, *Racer and the Jailbird*, and *Our Souls at Night*. In 2016, Schoenaerts was seen starring in the film *Disorder* opposite Diane Kruger. The film screened at the Cannes Film Festival in Spring 2015 and follows a tour of duty, Special Services soldier Vincent (Schoenaerts) who takes a job in security for a wealthy Lebanese businessman and his wife Jessie (Kruger). Also in 2016, Schoenaerts starred in Luca Guadagnino's *A Bigger Splash*, opposite Tilda Swinton, Ralph Fiennes and Dakota Johnson. The film revolves around a high-profile couple (Schoenaerts and Swinton) who are vacationing in the remote Italian island of Pantelleria. Their rest is disrupted by the sudden visit of an old friend and his daughter (Fiennes and Johnson), setting up a whirlwind of jealousy, passion and ultimate danger for the group. The film was released by Fox Searchlight in the U.S. on May 27th.

In May 2015, Schoenaerts was seen co-starring opposite Carey Mulligan in *Far From the Madding Crowd*, directed by Thomas Vinterberg. Based on Thomas Hardy's literary classic, it's the story of the beautiful and headstrong Bathsheba Everdene (Mulligan) and her choices and passions when faced with three very different suitors: Gabriel Oak (Schoenaerts), a sheep farmer who's captivated by her; Frank Troy (Tom Sturridge), a handsome and reckless sergeant; and William Boldwood (Michael Sheen), a prosperous and mature bachelor. *Far From the Madding Crowd* was released in the U.S. by Fox Searchlight on Friday, May 1, 2015.

Schoenaerts was seen appearing in the American remake of Eric Van Looy's *The Loft*, which released by Open Road Films on January 30, 2015. He also contributed leading performances to several upcoming films, including *A Little Chaos*, opposite Kate Winslet and directed by Alan Rickman, and *Suite Francaise*, opposite Michelle Williams and directed by Saul Dibb.

Also in 2015, Schoenaerts was seen in Tom Hooper's *The Danish Girl* opposite Eddie Redmayne and Alicia Vikander, whose role won her an Academy Award®. Inspired by the novel written by David Ebershoff, *The Danish Girl* is a love story about Danish painters Einar Wegener (Redmayne) and his wife Gerda (Vikander). In 1930, Wegener was one of the first men ever to undergo operations to become a woman.

In 2013, Schoenaerts re-appeared opposite Marion Cotillard in Guillaume Canet's organized crime drama, *Blood Ties*. One year later, Schoenaerts teamed up with Michaël Roskam again



in Fox Searchlight's *The Drop*, written by Dennis Lehane. The 2014 film, which co-starred Tom Hardy and Noomi Rapace, was nominated for Best Film at the San Sebastian International Film Festival. In 2012, Schoenaerts starred in the Golden Globe and BAFTA-nominated romantic drama *Rust and Bone*, directed by Jacques Audiard and based on Craig Davidson's short story collection of the same name. Schoenaerts starred as "Alain van Versch" opposite Marion Cotillard's "Stéphanie." The film received rave reviews and a 10-minute standing ovation at the end of its world premiere at the Cannes Film Festival. The film was released by Sony Pictures Classics that November, and Schoenaerts received a 2013 César Award for "Most Promising Actor" on behalf of his performance in the film.

In 2006, a supporting role in director Paul Verhoeven's BAFTA-nominated film *Black Book* introduced Schoenaerts to a wider European audience. In 2011, Schoenaerts received international recognition and appreciation for his critically acclaimed lead performance in director Michaël Roskam's Academy Award® nominated film, *Bullhead*. In addition to winning a multitude of international prizes for his performance, Schoenaerts won the FIPRESCI Award for Best Actor at the Palm Springs International Film Festival, as well as the Best Actor Award at the AFI Fest.

Schoenaerts resides in Antwerp, Belgium.

ROSALIND CHAO (*Gu Kailai*) Rosalind Chao next stars in Disney's live action *Mulan* for director Niki Caro as mother to Mulan. She will also be seen in Steven Soderbergh's *The Laundromat* alongside Meryl Streep and Gary Oldman. Furthermore, she will appear in the upcoming Red Hour Films feature *Plus One* with Jack Quaid and Finn Wittrock. Rosalind showcased her stage presence in a lead role at London's National Theatre in the production *The Great Wave*, a new play by Francis Turnly. Rosalind is best known for her role as Rose in *The Joy Luck Club*. Her series work includes *Six Feet Under* as well as playing 'Keiko O'Brien' in the *Star Trek* franchise. Rosalind recurred on *The Neighbors*, *Code Black* and *Shameless* and currently recurs on *Hawaii Five-0*. Prior film work includes *What Dreams May Come*, *I Am Sam* and *Freaky Friday*.

KUNJUE LI (*Gu's Aide*) Kunjue Li was born in Danling, a village near the mountainous region of southern China. Later in life Kunjue moved to the UK and studied at the London School of Economics obtaining a Masters in International Relations. Kunjue later studied at the coveted Drama Studio London, completing her Master's degree in Acting and signed with her first UK agent in 2013. Following drama school, Kunjue has starred in some of the



countries most loved dramas including *Ripper Street*, *Peaky Blinders* and the award-winning mini-series *One Child*. Kunjue later resumed a childhood love for martial arts and landed a leading role in the Discovery Channel docudrama entitled *Ancient Assassins*. Kunjue played the infamous Japanese female warrior Tomoe Gozen.

Since 2014, Kunjue had starred in three short films that were consecutively shortlisted at Cannes Film Festival. In 2015 Kunjue was awarded Best Leading Actress at China UK Microfilm Festival. In 2017 Kunjue was honoured by Arts for India (AFI), with the “Young Icon Award” for her contributions to Film, Television and Theatre at BAFTA.

As well as acting, Kunjue has also lent her hand to producing. In 2014 she associate produced the reprisal of Andrew Lloyd Webber’s West End musical *Tell Me On a Sunday*. Kunjue also co-produced the West End transfer of original Broadway musical *Urinetown*.

Kunjue is one of the founders of Equilibrium Promotions, a non-profit organization that works with Soho Theatre to promote the work of female writers and directors.

Kunjue will soon be seen in Netflix feature length *The Laundromat* alongside Meryl Streep, Gary Oldman and Antonio Banderas. Following *The Laundromat*, Kunjue will be starring in Netflix feature film *Tigertail*. *Tigertail* is a multi-generational tale of one family from 1950’s Taiwan to present-day New York.

MING LO (*Chief Wang Lijun*) Ming Lo is known for his work in *The Sessions* (Sundance Audience Award Winner), *The Change Up*, the Academy Award®-Winning *Million Dollar Baby*, *The Pursuit of Happyness*, *Jarhead*, *Kung Pow: Enter the Fist* and others. His recent television appearances include *Reverie*, *Bosch*, *CSI*, *Political Animals* and *Boston Legal*.

JAMES CROMWELL (*Joe Martin*) James Cromwell earned an Academy Award® nomination for his performance as ‘Farmer Hoggett’ in the international smash *Babe*, and reprised his role in the hit sequel, *Babe: Pig in the City*. In 2018, he appeared notably in the Steven Spielberg/Universal blockbuster *Jurassic World: Ancient Futures*. Coming up, he appears opposite Meryl Streep in *The Laundromat* for Steven Soderbergh, and will be seen in the period drama *Emperor* alongside Bruce Dern and Ben Robson. Cromwell appeared in *The Promise* alongside Oscar Isaac and Christian Bale, and in *Marshall* alongside Chadwick Boseman and Sterling K. Brown, with other films including the Academy Award®-winning *The*



Artist, football dramedy *The Longest Yard* opposite Adam Sandler, *I, Robot* alongside Will Smith, Oscar®-nominated features *The Green Mile* (Frank Darabont), *The Queen* (Stephen Frears), *Secretariat* (Gary Ross), *Spiderman III* (Sam Raimi), and *LA Confidential* (Curtis Hanson) among many others. Cromwell starred in *Still Mine* opposite Genevieve Bujold (Toronto Film Festival Premiere / Top Ten Canadian Films of 2012), winning the *Best Actor Award* at the 2013 Canadian Film Awards, a *Genie Award*, and the *Best Actor Award* at the Seattle International Film Festival for his performance.

Cromwell won a 2013 Emmy Award for his turn opposite Jessica Lange and Lily Rabe on *American Horror Story: Asylum*. He currently recurs on HBO's *Succession* opposite Brian Cox, was just seen in two very different season-long arcs concurrently: on Epix's *Berlin Station* opposite Richard Jenkins and on Starz' *Counterpart* opposite J.K. Simmons. He earlier starred opposite Lee Pace on AMC's *Halt & Catch Fire*, in HBO miniseries *The Young Pope* opposite Jude Law and Diane Keaton, and continues his recurring role in the TBS comedy *The Detour* playing Jason Jones' mysterious, wily father-in-law. He played erudite defense attorney 'Warren Daniels' on the TNT/Steven Bochco series *Murder in the First*, 'Andrew Mellon' on HBO's *Boardwalk Empire*, starred on the ABC series *Betrayal* as millionaire industrialist 'Thatcher Karsten,' and appeared on the Fox series *24* as Jack Bauer's father 'Phillip Bauer.' He earned multiple *Emmy Award* nominations for his work on the HBO original series *Six Feet Under*, the HBO movie *RKO 281*, and the NBC drama *ER*. His body of work encompasses dozens of miniseries and MOWs, including TNT's *A Slight Case of Murder*, HBO's *Angels in America*, *West Wing*, *Picket Fences*, *Home Improvement*, *L.A. Law* and *Star Trek: The Next Generation*.

Cromwell's many stage appearances include the Centennial CTG/Los Angeles production of *Waiting for Godot*, productions of *Hamlet*, *The Iceman Cometh*, *Devil's Disciple*, *All's Well That Ends Well*, *Beckett and Othello*, in many of the country's most distinguished theatres, including the South Coast Repertory, the Goodman Theatre, the Mark Taper Forum, the American Shakespeare Festival, Center Stage, the Long Wharf Theatre and the Old Globe. He played A.E. Houseman in the American premiere of Tom Stoppard's *The Invention of Love* at A.C.T. in San Francisco and in fall 2014, he played 'Rupert Murdoch' in David Williamson's controversial play "Rupert" at Theatre Royal in Sydney, Australia. Cromwell has directed at resident theatres across the country and was Founder and Artistic Director of his own company, Stage West, in Springfield, Massachusetts.

Born in Los Angeles, Cromwell grew up in New York and Waterford, Connecticut, and studied at Carnegie Mellon University (then Carnegie Tech). His father, John Cromwell, an acclaimed actor



\$ 40 \$

and director, was one of the first presidents of the Screen Directors Guild. His mother, Kay Johnson, was a stage and film actress.

SHARON STONE (*Hannah*) Sharon Stone began her career in New York, working as an internationally successful model in print and as an actor appearing in network television. Sharon caught the eye of Woody Allen, and subsequently made her film debut in, *Stardust Memories*. In 1992, Sharon starred in the blockbuster, *Basic Instinct*, and in 1995, Sharon earned a Golden Globe Award and Academy Award® nomination for her role in Martin Scorsese's masterpiece, *Casino*. Other film credits include, *The Muse*, *Sphere*, *Total Recall*, *Sliver*, *Bobby*, *The Quick and the Dead*, *Alpha Dog*, *Fading Gigolo*, and *Lovelace*. Sharon earned an Emmy Award for her role on *The Practice*, and her recurring role on *Law & Order* garnered some of the highest ratings in prime time for the hit franchise series. In 2015, Sharon starred in the TNT drama series, *Agent X*, and in November 2017 Sharon was seen in *The Disaster Artist*, directed by James Franco. She can most recently be seen in the critically acclaimed HBO miniseries *Mosaic* for director Steven Soderbergh opposite Garrett Hedlund, and in Martin Scorsese's *Rolling Thunder* for Netflix. Sharon just wrapped a lead role in Ryan Murphy's Netflix series *Ratched*, with Sarah Paulson.



\$ 41 \$

NETFLIX
PRESENTS
**THE
LAUNDROMAT**

DIRECTED BY **STEVEN SODERBERGH**

WRITTEN BY **SCOTT Z. BURNS**

BASED ON THE BOOK
"SECRECY WORLD" BY **JAKE BERNSTEIN**

PRODUCED BY **LAWRENCE GREY**
GREGORY JACOBS

PRODUCED BY **MICHAEL SUGAR**
SCOTT Z. BURNS

EXECUTIVE PRODUCERS **MICHAEL POLAIRE**
DOUGLAS URBANSKI

EXECUTIVE PRODUCERS **BEN EVERARD**
MICHAEL BLOOM
ADAM PINCUS

EXECUTIVE PRODUCER **JAKE BERNSTEIN**

DIRECTOR OF PHOTOGRAPHY **PETER ANDREWS**

PRODUCTION DESIGNER **HOWARD CUMMINGS**

EDITOR **MARY ANN BERNARD**

COSTUME DESIGNER **ELLEN MIROJNICK**

MUSIC BY **DAVID HOLMES**

CASTING BY **CARMEN CUBA**



\$ 42 \$

A GREY MATTER
SUGAR23/ANONYMOUS CONTENT
TOPICS STUDIOS PRODUCTION

STARRING **MERYL STREEP**
GARY OLDMAN
ANTONIO BANDERAS
JEFFREY WRIGHT
MELISSA RAUCH
JEFF MICHALSKI
JANE MORRIS
ROBERT PATRICK
DAVID SCHWIMMER
CRISTELA ALONZO
LARRY CLARKE
WILL FORTE
CHRIS PARNELL
NONSO ANOZIE
LARRY WILMORE
JESSICA ALLAIN
NIKKI AMUKA-BIRD
MATTHIAS SCHOENAERTS
ROSALIND CHAO
KUNJUE LI
MING LO

WITH **JAMES CROMWELL**
AND **SHARON STONE**

UNIT PRODUCTION MANAGER **MICHAEL POLAIRE**
FIRST ASSISTANT DIRECTOR **MIKE TOPOOZIAN**
SECOND ASSISTANT DIRECTOR **TRACEY POIRIER**
VISUAL EFFECTS SUPERVISOR **ROBERT STADD**



\$ 43 \$

CAST

(in order of appearance)

JÜRGEN MOSSACK	GARY OLDMAN
RAMÓN FONSECA	ANTONIO BANDERAS
HOMINID #1	AJ MEIJER
HOMINID #2	ARSENIO CASTELLANOS
HOMINID #3	LUCY MORNINGSTAR
ELLEN MARTIN	MERYL STREEP
JOE MARTIN	JAMES CROMWELL
NORM SIDLEY	JEFF MICHALSKI
BARB SIDLEY	JANE MORRIS
CAPTAIN PARIS	ROBERT PATRICK
FIRST MATE	CHRIS MCCLAUGHLIN
PASTOR CONNERS	JAY PAULSON
MELANIE	MELISSA RAUCH
THALIA	JULIET DONENFELD
KAYLEN	BROCK BRENNER
ELLEN'S ATTORNEY	LARRY CLARKE
MATTHEW QUIRK	DAVID SCHWIMMER
VINCELLE BONCAMPER	MARSHA STEPHANIE BLAKE
MALCHUS IRVIN BONCAMPER	JEFFREY WRIGHT
HANNAH	SHARON STONE
SERGEI	DANIYAR
FELIX	ALEXANDER STASKO
FRIEND OF SERGEI AND FELIX	AMY LOUISE PEMBERTON
UNITED RECEPTIONIST	NORO OTITIGBE
SPECIAL AGENT KILMER	CRISTELA ALONZO
RICHARD BONCAMPER	MYRON PARKER WRIGHT
EDITH BONCAMPER	MIRIAM A. HYMAN
BONCAMPER'S MIAMI CHILD	BENICIO HALL
MR. MOSSACK'S SECRETARY	VERONICA OSORIO



\$ 44 \$

MIA BELTRAN	BRENDA ZAMORA
JOURNALIST	ZANDY HARTIG
BUS PASSENGER	NICHOLAS BARRERA
BUS DRIVER	FERNANDO MARTINEZ
MOSSACK FONSECA EMPLOYEE #1	MELINNA BOBADILLA
FATHER HÉCTOR GALLEGOS	FRANK GALLEGOS
YOUNG RAMÓN	CHRISTIAN DE LEÓN
DOOMED GRINGO #1	WILL FORTE
DOOMED GRINGO #2	CHRIS PARNELL
SINALOA CARTEL LEADER	G-ROD
CHARLES	NONSO ANOZIE
ASTRID	MIRACLE WASHINGTON
SIMONE	JESSICA ALLAIN
EVENT PLANNER	JONAH GOULD
JEFF	LARRY WILMORE
MIRANDA	NIKKI AMUKA-BIRD
MAYWOOD	MATTHIAS SCHOENAERTS
GU KAILAI	ROSALIND CHAO
GU'S AIDE	KUNJUE LI
CHIEF WANG LIJUN	MING LO
BO XILAI	JESSE WANG
ARRESTING OFFICER #1	BRIAN YANG
ARRESTING OFFICER #2	JAMES HSU
MOSSACK FONSECA EMPLOYEE #2	GUIDO FOEHRWEISSER
MOSSACK FONSECA EMPLOYEE #3	JOSEF URBAN
PANAMA AGENT	JUAN MONSALVEZ
UNIFORMED PANAMA AGENT	RICARDO J. CHACON
PANAMA ARRESTING AGENT #1	ALVIN ZALAMEA
PANAMA ARRESTING AGENT #2	FRANK TRIGG
PANAMA ARRESTING AGENT #3	JOEY ANAYA
PANAMA ARRESTING AGENT #4	EDDIE FERNANDEZ
REPORTER #1	EDU CARVALHO
REPORTER #2	JONATHAN G. RODRIGUEZ
REPORTER #3	KASSANDRA MARRON



\$ 45 \$

STUNT COORDINATOR **CHARLES CROUGHWELL**

STUNTS **MARK ALLEN**
TED BARBA
GREGORY J. BARNETT
JEFFREY BARNETT
HANNAH BETTS
MICHAEL T. BRADY
CRAIG BRANHAM
ELIZA COLEMAN
CASEY CONNELL
LAMONT G. COX
CALLIE CROUGHWELL
CAMERON C. CROUGHWELL
SCOTT L. DALEY
HAYDN DALTON
MARK DOBSON
ANNIE ELLIS
DONNA EVANS
TRAVIS FIENHAGE
GEORGE FISHER
DENNIS FITZGERALD
DWAYNE FRANKS
KIERAN GALLAGHER
SANDY GIMPEL
MICHELLE JUBILEE GONZÁLEZ
MARGUERITE HAPPY
STEVE HOLLADAY
KRIS A. JEFFREY
MIKE JOHNSON
HUBIE KERNS
LANE LEAVITT
CHEYNE MAGNUSSON
DALEY MEISTRELL
KARIN MEISTRELL
BILLY MEISTRELL
JAMES MITCHELL-CLYDE
CHRIS PARAJOHN
DIANE PETERSON
JAMES PRIBRAM
LARRY RIPPENKROEGER
SCOTT C. ROE
THOMAS ROSALES
KATIE ROWE
MICHELLE SEBEK
TODD SHARBUTT
KENNY SHEARD
DOUGLAS TAIT
CHESTER TRIPP III

SOUND DESIGN **LARRY BLAKE**

ASSOCIATE EDITOR **COREY BAYES**



\$ 46 \$

CO-PRODUCERS	CYRUS MOJIBI PATRICK WADE LAWRENCE KAO LLOYD EVERARD
ASSISTANT UNIT PRODUCTION	BART LIPTON
SUPERVISING ART DIRECTOR	SAMANTHA AVILA
ART DIRECTOR	JAMES BOLENBAUGH, ADG
SET DECORATOR	BARBARA MUNCH-CAMERON, SDSA
ART DIRECTOR: ANIMATION / VISUAL EFFECTS	JOANNA BUSH
ANIMATION	ALASDAIR WILLSON
CAMERA OPERATOR	CHRIS DUSKIN
A CAMERA FIRST ASSISTANT	JAMES APTED
B CAMERA FIRST ASSISTANT	BILL COE
PRODUCTION ACCOUNTANT	SEÁN HOGAN
PRODUCTION SOUND MIXER	DENNIS TOWNS, CAS
BOOM OPERATOR	JAVIER M. HERNANDEZ
LOCATION MANAGER	KEN LAVET
CHIEF LIGHTING TECHNICIAN	PETER WALTZ
KEY GRIP	JOHN JOSEPH MINARDI
PROPERTY MASTER	BRAD EINHORN
SCRIPT SUPERVISOR	LYN MATSUDA NORTON
MAKE-UP DEPARTMENT HEAD	ELISA MARSH
HAIR DEPARTMENT HEAD	MARIE LARKIN
MAKE-UP ARTIST / HAIR STYLIST FOR MS. STREEP	J. ROY HELLAND
PRODUCTION OFFICE COORDINATOR	DAVID HALAGARDA
SECOND SECOND ASSISTANT DIRECTOR	CUSTIS K. SMITH
ADDITIONAL SECOND ASSISTANT DIRECTOR	JEFF TAVANI
CASTING ASSOCIATES	CHARLEY MEDIGOVICH HELEN GEIER
CASTING ASSISTANT	SELENA MONTANIA
EXTRAS CASTING	RICH KING CASTING
ASSISTANT COSTUME DESIGNER	SARA O'DONNELL
COSTUME SUPERVISOR	HOPE SLEPAK



\$ 47 \$

KEY COSTUMER	PHILLIP HOWARD
SET COSTUMER / SHOPPER	CAROLINE PATTERSON
SET COSTUMERS	KENDALL ERRAIR JENNIFER KAMRATH DAVID PAIGE
COSTUME COORDINATOR	MIRANDA TRACZYK
COSTUMERS	JANET E. JENSEN ELISA SEBRA JACLYN RAMIZATO
CUTTER / FITTER	ELIZABETH HESZKY
ASSISTANT ART DIRECTOR	ELSA MAYURI
SET DESIGNERS	ERNIE AVILA MASAKO MASUDA
GRAPHIC DESIGNER	KAREN SORI
ART DEPARTMENT COORDINATOR	J.M. HUNTER
STYROFOAM BANK MODEL BY	BRIAN MAGUIRE
A CAMERA SECOND ASSISTANT	JEREMIAH KENT
B CAMERA SECOND ASSISTANT	TREVOR CARROLL-COE
CAMERA LOADER	WILEY SCHOTT
SOUND UTILITY	GERARD VERNICE
VIDEO PLAYBACK	DAVID HENRI
LEADPERSON	JOSH HADLEY
SET DECORATOR BUYER	JENNIE HARRIS
SET DECORATOR GANG BOSS	JASON JOHN HADLEY
ON-SET DRESSER	ANDREW TODD BAKERIAN
SET DRESSERS	JAMES AXLE MICHAEL P. HALL CHRISTOPHER KENTON DANNY METZ NICK RYMOND WILLIAM SENDER SEAN SMITH SARAI SOSA RAY VANNATTA
SET DECORATOR COORDINATORS	CHELSEA MONDELLI LAURI BOUCHER
FIRST ASSISTANT ACCOUNTANT	ANN CAPRIO
SECOND ASSISTANT ACCOUNTANT	AUSTIN KIRCHER
PAYROLL ACCOUNTANT	AUDRA RODGERS



\$ 48 \$

PAYROLL CLERK	RAUL GOMEZ
ESN CLERK	KELSEY ANN NOVAK
KEY ASSISTANT LOCATION MANAGERS	LESLIE THORSON ANNA L. COATS LEE DAVID LEE RACHEL SIERRA NELSON MATTHEW BOLIN NEIL DAVE
ASSISTANT LOCATION MANAGER	PETER I. CUBAS
ASSISTANT PROPERTY MASTER	CAROLYN LASSEK
PROPERTY ASSISTANTS	HANNAH HINKEL JOSUÉ RODRÍGUEZ
ASSISTANT CHIEF LIGHTING TECHNICIAN	SIMONE PERUSSE
RIGGING CHIEF LIGHTING TECHNICIAN	HECTOR J. CORONA
RIGGING ASSISTANT CHIEF LIGHTING TECHNICIAN	JOSH M. ALLEN
LIGHTING TECHNICIANS	JORGE A. KUNZE WES MEILANDT CRICKET SLOAT
RIGGING LIGHTING TECHNICIANS	JONATHAN HASTINGS ALAN MORIER MIKE SEAMAN
ON-SET PROGRAMMER	BLAKE SMITH
STAGE LIGHTING PROGRAMMER	RICHARD "KILEY" ETTER
BEST BOY GRIP	THOMAS CRAWFORD
KEY RIGGING GRIP	BLAKE PIKE
BEST BOY RIGGING GRIP	DOUG LASATER
DOLLY GRIPS	KENNY DAVIS WILSON MYLANDER
GRIPS	JOSHUA RAYNER ALEC SHEPHERD DAVID SIRIANNI
RIGGING GRIPS	JEFF BRINKER CLAYTON FOWLER SHAWN McGUIRE
MAKE-UP ARTISTS	CYNTHIA HERNANDEZ RACHEL HOKE LYGIA ANN ORTA
SPECIAL MAKE-UP EFFECTS DESIGNED AND CREATED BY	FRACTURED FX



MAKE-UP EFFECTS DEPARTMENT HEAD	JUSTIN RALEIGH
MAKE-UP EFFECTS COORDINATOR	MICHAEL EZELL
MAKE-UP EFFECTS ARTIST	BART MIXON
ASSISTANT HAIR DEPARTMENT HEAD	YVETTE STONE
HAIRSTYLISTS	KIMBERLY A. CARLSON SHELIA CYPHERS
ASSISTANT PRODUCTION OFFICE COORDINATOR	KELLI PARSONS
TRAVEL SECRETARY	BRIE COOK
PRODUCTION SECRETARY	RACHAEL ALEXA
OFFICE PRODUCTION ASSISTANTS	SERENA SAYLORS MICHAEL SIMMONS
SET PRODUCTION ASSISTANTS	MATTHEW GOWAN NINA TARRAB JOHN CLARKSON TIGHE DORCEY HAROLD WHITE JR. DAVID BENJAMIN LEXX TRUSS
PRODUCTION ASSISTANTS	MINJEONG CHAI ADDIE DOBSON CRYSTAL FLORES TATIANA FLORIVAL REO FORDECOR KACIE GUGGIA AVA JONES
UNIT PUBLICIST	CID SWANK
STILL PHOTOGRAPHER	CLAUDETTE BARIUS, SMPSP
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ASSISTANT TO MR. GREY	ALEXANDRA DETILLO
ASSISTANT TO MR. JACOBS	AAVI HAAS
ASSISTANT TO MR. SUGAR	ALEX ANHALT
ASSISTANT TO MR. BURNS	SARA MILLER
ASSISTANT TO MR. POLAIRE	KATHRYN MALM
ASSISTANT TO MS. STREEP	RAY GORDON II
SPECIAL EFFECTS COORDINATOR	JOHN R. FRAZIER
SPECIAL EFFECTS SUPERVISOR	ERIC FRAZIER
SPECIAL EFFECTS GANG BOSS	FERNANDO GARCIA



\$ 50 \$

SPECIAL EFFECTS FOREMEN

**DAVID AMBORN
CINDY BRAGA
DEWALDT HICKS
MICHAEL KIRCHMEIER
JAMES G. THOMAS**

SPECIAL EFFECTS ENGINEER

ROSS J. YOUNG

CONSTRUCTION COORDINATOR

JOE ONDREJKO

GENERAL FOREMAN

STEVE SOLA

TOOLMAN

MARC FEKKES

LABOR FOREMAN

JOHNNY PATRICK MCINTYRE

PROPMAKER FOREMAN

WILLIE THOMS

PROPMAKERS

**BARRY HARDSOG
JOHN JOCKINSEN
WILLIAM MAGILL
MITCH NABER
DAVID ROCHOW
WILLIAM JOSEPH THOMS III**

PAINT SUPERVISOR

CHARLES CLARK

PAINTERS

**CASEY CLARK
JILL HABER
JEFFERY JENKINS**

PLASTER FOREMAN

SALVADOR ANAYA

GREENS FOREMAN

TODD BARANOWSKI

CONSTRUCTION ACCOUNTANT

CARMEN MILLER

CAST SECURITY

MARK ASSAD

SET MEDIC

ELOY LARA JR.

CONSTRUCTION MEDIC

MONIKA MANSON

RIGGING MEDIC

MIKE SNOW

DIALECT COACHES

**JOY ELLISON
ROWENA LI**

TRANSPORTATION COORDINATOR

SHANE GREEDY

TRANSPORTATION CAPTAIN

ADAM NUTT

DISPATCHER

HEIDI GREEDY

DOT ADMINISTRATOR

EMILY ALCAREZ

DRIVERS

**KEVIN ALEXANDER
ROBERT ALLAN
ROBERT ALLAN
JASON BORST
BRIAN BOZILE**



\$ 51 \$

DRIVERS (CONT.)

DANIEL BURRISS
GUSTAVO DOMINGUEZ
BILLY GRACE
ANTHONY C. MARIC
JERRY MCMULLAN
ROBERT MEISNER
GREGORY MOLINAR
MARIA MOLINAR
RON MUNROE
IRV PRESS
JASON "CHOPS" RIDER
JORGE ROJAS
MIKE VAN ITEM
CHRISTOPHER WEAVER
KEN ZIEGLER

CATERING BY

HAT TRICK CATERING

CHEF

PAUL RATHBURN

CRAFT SERVICE

JEFF WINN
RICHARD CODY

CRAFT SERVICE ASSISTANT

CASEY POND

TECHNICAL ADVISOR

DAVID P. WEBER

MARINE COORDINATOR

MATTHEW O'CONNOR

ASSISTANT MARINE COORDINATORS

TROY WATERS
JOHN ARBUCKLE

STUDIO TEACHER

PATRICK JACKSON

MINIATURE CONSULTANT

DAVE ASLING

FLORIDA UNIT

UNIT PRODUCTION MANAGER

BART LIPTON

ART DIRECTOR

J. MARK HARRINGTON

PRODUCTION SUPERVISOR

EK KERATSI

PRODUCTION OFFICE COORDINATOR

SIMI WEIN

ASSISTANT PRODUCTION
OFFICE COORDINATOR

PAMELA ALESSANDRELLI

PRODUCTION SECRETARY

ANASTASIA POTAPOVA

LOCATION ACCOUNTANT

ROBIN COUSART

ART DEPARTMENT COORDINATOR

SARAH ARVANITES

LEADPERSON

FRANK RAFFA JR.

SET DECORATOR BUYER

REGINA MCLARNEY-CROWLEY

ON-SET DRESSER

GREYSON D. MILLER

ASSISTANT PROPERTY MASTER

ROMAIN GATEAU



\$ 52 \$

LOCATION MANAGER	SUSANNE RAGNARSSON
KEY ASSISTANT LOCATION MANAGERS	ADOLFO ALVAREZ CALDERON LILIANA KONDRACKI SANDRA WOODWARD
SPECIAL EFFECTS COORDINATOR	CRAIG "TEX" BARNETT
SPECIAL EFFECTS FOREMAN	KEVIN HARRIS
SPECIAL EFFECTS TECHNICIAN	DAN EORIO
TRANSPORTATION CAPTAIN	LARRY CRENSHAW
TRANSPORTATION CO-CAPTAIN	MELVIN A. TURNER
PICTURE CAR COORDINATOR	RICHARD DRAPER
DOT ADMINISTRATOR	CHASE SPITZER
EXTRAS CASTING BY	FRONT RUNNER CASTING MELANIE MORENO CHRIS MORENO
CRAFT SERVICE	NENA BONN
CRAFT SERVICE ASSISTANT	NEREIDA MASSEY
POST-PRODUCTION SUPERVISOR	LESLIE CONVERSE
ASSISTANT EDITOR	MAE SUSSMAN
VISUAL EFFECTS COORDINATOR	MICHAEL PISTORIO
VISUAL EFFECTS EDITOR	ALFONSO CARRION
POST-PRODUCTION ACCOUNTANT	DIANA ASCHER, TREVANNA POST, INC.
ASSISTANT POST-PRODUCTION ACCOUNTANT	ARIANA HEWITT, TREVANNA POST, INC.
CLEARANCES BY	CAROLINA CLEARANCES
CLEARANCE COORDINATOR	CINDY LARAWAY
PRODUCTION RESOURCES BY	STONE MANAGEMENT, INC
PRODUCT PLACEMENT COORDINATORS	CAT STONE ADAM STONE MEGAN SOLIAH
SUPERVISING SOUND EDITOR / RE-RECORDING MIXER	LARRY BLAKE
DIALOG EDITORS	MATT COBY ELIZA PALEY
SOUND EFFECTS EDITORS	EUGENE GEARTY MIKE GILBERT
GROUP ADR / FOLEY EDITOR	BILLY THERIOT
SOUND EFFECTS RECORDING	ERIC F. POTTER



\$ 53 \$

FOLEY BY **MARKO COSTANZO**
 FOLEY MIXER **GEORGE LARA**
 FOLEY RECORDED AT **C5, INC / NEW YORK**
 POST-PRODUCTION SOUND SERVICES **C5, INC / NEW YORK**
 ADR VOICE CASTING **DANN FINK & BRUCE WINANT**
 CUTTING CONTINUITY **MASTERWORDS**
 TITLES **RANDY BALSMEYER**
BIG FILM DESIGN
 PICTURE FINISHING PROVIDED BY **GOLDCREST POST, NY**
 COLORIST **NAT JENCKS**
 HEAD OF PICTURE **JAY TILIN**
 FINISHING ARTIST **JORDAN P. H. STEIN**
 DIGITAL INTERMEDIATE PRODUCERS **ANNA KELMAN**
ETHAN LEIGHT
 DIGITAL INTERMEDIATE ASSISTANT **GIL LITVER**
 DATA I/O **ALEX HARTLEY**
 VISUAL EFFECTS BY **METHOD STUDIOS**
 VISUAL EFFECTS SUPERVISOR **CRAIG WENTWORTH**
 ASSOCIATE VISUAL EFFECTS
 SUPERVISOR **TOM McHATTIE**
 CG SUPERVISOR **CHRISTIAN EMOND**
 VISUAL EFFECTS PRODUCERS **KAREN CLARKE**
BRETT DOWLER
 PRODUCTION AND EDITORIAL **JUAN FRANCISCO OROZCO**
ANA OSTOVIC
JOEL THOMPSON
 COMPOSITING AND MATTE PAINTING **LUISA ABUCHAIBE**
JO ANN CORDERO BELEN
AURELIE COUBLE
JORDAN FLANAGAN
GABRIEL GUEIROS
YONGMIN KIM
VERONICA MARINO
PRIYANK MURARKA
ALINE NORDMARK
NIKI PAPP
NEGIN PAYDARFAR
JESSE RUSSELL
RASOUL SHAFEAZADEH



\$ 54 \$

MODEL, LOOK DEV, TECHNICAL
ANIMATION, ANIMATION, FX

TREVOR ADAMS
JAY BANKS
HYUNGI JEON
CHARLIE KIM
CASEY ROLSETH
CHRISTIAN SAENZ MACIAS
MAYUR SAMANT
YURI SERIZAWA
SACHIN S. SURYAWANSHI

TRACKING, MATCHMOVE, LAYOUT

SWATI KRISHNAKUMAR BANG
MIGUEL CHAN
LAURENCE CHONG
PETER HART
SEUNG ROK HWANG
ASHUTOSH KAREMORE
AMIT BHAWANI SINGH KUMAR
AMIT RADHE SHYAM KUMAR
SUNGMIN LIM
SUSAN MA
MELANIE MACK
DANIEL MASON
DEEPALI MAZIRE
NELSON MIRANDA
VIVEK P.S.
EUGENE PALUSO
AMIT SHARMA
DREW SHIELDS
RISHI KUMAR SINGH
RAHUL SINHA
SOOCHAK BIPIN SUKHADIA

ROTO, PAINT

SAMEER YATIN AAWLKANTHE
SAKAR PRAKASH ADHALE
SAGAR KONDALA RAO AKULA
MAURICIO AMEZCUA
GERARDO CASTRO
NAVEEN CHANDRA
JIMI CLARK
SOUMAJIT DAS
VANCE DEHNE
SACHIN BALU DHUMAL
KANNATHASAN G
ANIKET ANIL GURAV
IAN HEATHCOCK
ROSEMMA HOLLIS
A FRANCKLIN INBARAJ
PRASHANT SINGH JASROTIA
YOGESH KARAL
SUHEL IMRAN KHATIB
SUNIL KUMAR
KAILASH KUMAWAT
MAHESH MAITY



\$ 55 \$

STUDIO MANAGEMENT, PRODUCTION
TECHNOLOGY, PIPELINE AND SUPPORT

SUSOBHAN MANDAL
AKASH MANOJ MOHITE
MONICA M. MUNOZ
JEFF NADWIDNY
RAHUL RAKHMAJI NIMASE
BRYAN PULGAR
PRABU RANI
RAHUL KUMAR SAHU
ANN WONG

SHAWN ANNETS
KAREN BERNA
MILLIE COX
TIAGO ALVES CARIBE DA CUNHA
ZANE HARKER
ROBIN HO
PAULO (NOE) MARILES
ANTHONY WONG
PETER ZHENG

VISUAL EFFECTS BY

LOLA VFX

VISUAL EFFECTS SUPERVISOR

DAN BARTOLUCCI

VISUAL EFFECTS PRODUCER

AILEEN MU

VISUAL EFFECTS EXECUTIVE PRODUCER

THOMAS NITTMANN

COMPOSITORS

RYLAND JOHNSON
MIKE PUGH
NATALIA MATVEENKO

VISUAL EFFECTS PRODUCED BY

ENTITY FX, INC.

VISUAL EFFECTS SUPERVISOR /PRODUCER

MAT BECK

CG SUPERVISOR

DAVID ALEXANDER

SENIOR COMPOSITOR

ARYEL MELEK-SHALOM

VFX ASSOCIATE PRODUCER

JAVIER HERNANDEZ KISTTE

ADDITIONAL PRODUCTION MANAGER

KYLE DUTTON

ROTSCOPE ARTIST

BILLY ROBINSON

FINANCIAL MANAGER

ELLYN LEWIS

IT MANAGER

BEN BLOOD

VISUAL EFFECTS BY

ART TEMPLE, HOLLYWOOD, LLC

VFX SUPERVISOR

WEI ZHENG

VFX PRODUCER

SEAN ROTH

COMPOSITORS

MICHAEL BOGEN
CINDY LIU

CG ARTIST

DAVID SUDD

VISUAL EFFECTS BY

TALKING BIRD PICTURES



\$ 56 \$

MUSIC

ORCHESTRATOR **BRIAN IRVINE**

PIANO **BRIAN IRVINE**
TOM CAWLEY

FLUTE **GARETH LOCKRANE**

DOUBLE BASS **STEVE WATTS**

DRUMS / PERCUSSION **EMRE RAMAZANOGLU**

GUITAR **JOHN PARICELLI**

VIBRAPHONE **JOHNNY MANSFIELD**

RECORDED BY **EMRE RAMAZANOGLU**

MIXED BY **GRAEME STEWART**

MUSIC RECORDED AT **HOXA HQ / LONDON**
LIVINGSTON STUDIOS / LONDON

MUSIC CLEARANCES **IAN BROUCEK**

"POPPY"

WRITTEN BY
JOSHUA HARVEY AND
FABIO SEBASTIANELLI
PERFORMED BY
KLINT
COURTESY OF
NOTHING LEFT RECORDINGS

"SMOKE GETS IN YOUR EYES"

WRITTEN BY
JEROME KERN AND OTTO HARBACH
PERFORMED BY DINAH WASHINGTON
COURTESY OF
THE VERVE MUSIC GROUP
UNDER LICENSE FROM
UNIVERSAL MUSIC ENTERPRISES

"ALWAYS ON MY MIND"

WRITTEN BY
JOHN CHRISTOPHER JR., MARK JAMES
AND WAYNE THOMPSON
PERFORMED BY
LORETTA LYNN
COURTESY OF
LORETTA LYNN ENTERPRISES INC.,
AND LEGACY RECORDINGS
BY ARRANGEMENT WITH
SONY MUSIC ENTERTAINMENT

"JUDAS"

WRITTEN BY MARTIN BLUNT.
JONATHAN BROOKES,
TIMOTHY BURGESS, MARK COLLINS
AND ANTHONY ROGERS
PERFORMED BY
THE CHARLATANS UK
COURTESY OF
ISLAND RECORDS LTD.
UNDER LICENSE FROM
UNIVERSAL MUSIC ENTERPRISES

"I LOVE THE NIGHTLIFE (DISCO 'ROUND)"

WRITTEN BY ALICIA BRIDGES AND
SUSAN HUTCHESON
PERFORMED BY ALICIA BRIDGES
COURTESY OF REPUBLIC RECORDS
UNDER LICENSE FROM
UNIVERSAL MUSIC ENTERPRISES

"RED RED WINE"

WRITTEN BY NEIL DIAMOND
PERFORMED BY UB40
COURTESY OF
VIRGIN RECORDS LTD.
UNDER LICENSE FROM
UNIVERSAL MUSIC ENTERPRISES



\$ 57 \$

"CHARLES AND ASTRID"

WRITTEN BY
DAVID HOLMES AND PETRA HADEN
VOCAL ARRANGEMENT AND
LEAD VOCALS: PETRA HADEN
MALE VOCALS: RENE RUIZ

"LOVE FOR SALE"

WRITTEN BY
COLE PORTER
PERFORMED BY
ASTRUD GILBERTO
COURTESY OF P.E.R. RECORDS
BY ARRANGEMENT WITH
INGROOVES LICENSING SERVICES

"STARSHIPS"

WRITTEN BY
WAYNE HECTOR, NADIR KHAYAT,
CARL ANTHONY FALK, RAMI YACOB
AND ONIKA TANYA MARAJ
PERFORMED BY MIRACLE WASHINGTON

"GUCCI GUCCI"

WRITTEN BY NATASSIA ZOLOT,
ANTHONY NEGRETE, MICHAEL WEINER
AND PHILIP HOLTZMAN
PERFORMED BY KREAYSHAWN
COURTESY OF COLUMBIA RECORDS
BY ARRANGEMENT WITH
SONY MUSIC ENTERTAINMENT

"BOTH SIDES NOW"

WRITTEN BY JONI MITCHEL
PERFORMED BY JUDY COLLINS
COURTESY OF
ELEKTRA ENTERTAINMENT GROUP
BY ARRANGEMENT WITH
WARNER MUSIC GROUP FILM &
TV LICENSING

PRODUCTION LEGAL SERVICES BY

GARY A. HIRSCH, ATTORNEY AT LAW

PAYROLL SERVICES BY

CAST & CREW ENTERTAINMENT
SERVICES, LLC

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KESLOW CAMERA, INC

LIGHTING AND GRIP EQUIPMENT
SUPPLIED BY CAMERA

CINELEASE, INC

DOLLIES BY

J.L. FISHER, INC

PRODUCTION ASSISTANCE
PROVIDED BY

THE ONTARIO INTERNATIONAL
AIRPORT AUTHORITY

NEXTLAB DAILIES BY

FOTOKEM

ARCHIVE RESEARCHER

DEBORAH RICKETTS



\$ 58 \$

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NBCUNIVERSAL ARCHIVES

WAZEE DIGITAL

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Governor's Office
of Motion Picture
& Television
Development

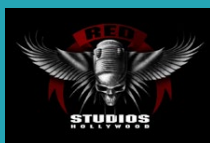
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